

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 28, 1921

PRICE FIFTEEN CENTS



MAMIE SMITH
(FEATURING TRIANGLE TUNES)

THE NATIONAL THEATRICAL WEEKLY

A RAG NOVELTY SONG WITH A PUNCH LYRIC

Just Released From The "Put and Take" Show. Your Audience will love this song. Try it one show! We know You'll love it too!

Ten Little Fingers And Ten Little Toes (Down In Tennessee)

Words by
HARRY PEASE
and JOHNNY WHITE

Ten Little Fingers And Ten Little Toes (Down In Tennessee)

Music by
IRA SCHUSTER
and ED. G. NELSON

Moderato

The musical score is written for piano and voice. It begins with a 'Moderato' tempo marking. The melody is a lively rag. The lyrics are as follows:

I met a pal from Ten-nes-see, And with a smile he greeted
He said "I'm leav-ing town to-day, I hope and pray there's no de-
me, For he was feel-ing hap-py, migh-ty snap-py, Jump-ing up and down with
-lay, I'm going to get my tick-et, dou-ble quick-it, Not a thing could make me
glee; He got good news from home to-day, And that's the rea-son he felt gay,
stay; I long to see my lit-tle prize, And look in-to those ba-by eyes,
I thought it was sim-ply great, Just had to con-grat-u-late, When I heard him say:
Just try to im-a-gine me, Back home in old Ten-nes-see, Oh, what Par-a-dise!"
CHORUS
"I've got ten lit-tle fingers and ten lit-tle toes, Down in Ten-nes-see,
"I've got ten lit-tle fingers and ten lit-tle toes, Down in Ten-nes-see,
wait-ing there for me; nev-er had a ba-by call me "Da-da" How proud I know I'll
wait-ing there for me; Oh, how I'll hold it, in my arms en-fold it, When night time shadows
be, when I hear it call-ing me, oh, gee! I'll kiss ev'ry finger, I'll kiss ev'ry toe, At
creep, I will lull it fast a-sleep, and then I'll count ev'ry finger, I'll count ev'ry toe, Close
home sweet home I'll linger for they'll need me there I know, Altho' it on-ly weigh-ten pounds and just one day ok
to his side I'll linger for he'll want me there I know, If he looks like his mother what a child he must be,
I wouldn't give it up for all the world and its gold, For I've got ten little fingers and ten lit-tle
But if he looks like me then he's got my sym-pa-thy,
toes Wait-ing down in Tennessee for me." "I've got me."

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WORST SEASON IN YEARS FOR THE ONE-NIGHT STAND SHOWS

**Scarcity of Attractions and Poor Business Changing Policy of
Theatres and Road Shows Find Their Bookings
Cancelled Almost Without Notice**

The very scarcity of road shows is working hardships on the comparatively few companies which are on tour. The first-class shows, playing the week and three-day stands, are of course suffering from the uncertain business conditions, but their difficulties do not compare with those encountered by the one-night stand shows. The one-night standers are encountering obstacles which are well-nigh impossible. One of the most serious of these obstacles is the uncertainty of routes. No show can be certain where it will be playing two weeks ahead.

Routes are constantly being changed. Theatres are cancelling their dates or demanding that they be changed. In many instances the dates are changed or cancelled after printing and billing has been done, causing loss and confusion to the show managers.

The cause for this, for the most part, is the scarcity of attractions. The theatre managers are unwilling to play only a few scattered shows, thus endangering their season's business through the lack of a settled policy. Most of these house managers are putting in vaudeville and pictures, cutting out road shows entirely. Other managers are putting in vaudeville on a part-week basis, and are forced to change the bookings of the few shows they have given dates, to conform with their new policy.

The road theatre managers wait as long as they possibly can, in the hopes that

they will be able to secure more shows. Finding they cannot get any more dates filled the managers are forced to put in vaudeville and pictures and must either cancel or change the dates of those few shows they can book.

The road show managers consequently find the situation a very odious one—sometimes their bookings are so upset by these changes and cancellations that they are forced to either lay off or expend greatly increased sums in railroad fares to get all their dates in.

One show playing in New England last week was notified of a cancellation only three days in advance. This show succeeded in securing another house not far distant to fill the open day with, luckily.

Business on the road varies peculiarly. One day business may be extremely good in a certain town; the next day's receipts in another town are very poor. The reports coming in from the road show the uncertainty of the situation. Managers have come to the point where they simply go ahead accepting the peculiar situation and hoping for the best.

Of the first-class shows, playing the large towns, only the well known "hit" shows seem to be able to keep the balance on the credit side of the ledger. A number of shows are reported headed back to New York, among them being even a few of what in any ordinary season would be sure-fire hits.

Few shows are making money.

CHAPLIN IS A SONG WRITER

Charles Chaplin, famous screen comedian, now in England, has revealed to his home friends that in addition to his acknowledged screen ability, he is a successful song writer. More than that, he is a music publisher and his first number, "There's Always One You Can't Forget," is published by the Charles Chaplin Music Publishing Company of Los Angeles. Chaplin, according to his first publication, is both writer and composer of the number.

RESIGNS FROM EQUITY

Helen Freman who is to be starred in a new play under the management of Wallace Munro, last week resigned from the Actors' Equity Association. Announcement has been made by the Equity that no member of the organization may appear with her unless under the management of a member of the Producing Managers' Association.

MILLER DOING BIG BUSINESS

PORTLAND, Ore., Sept. 24.—For his opening performance at the Heilig Theatre here, Henry Miller in "The Famous Mrs. Fair," drew \$2100 for the first night's business. He played three performances after to capacity business.

STAGE WORKERS STRIKE

LOS ANGELES, Sept. 26.—One hundred and eighty members of the stage workers union went on strike last Friday as the result of differences over wage demands, the theatre owners asking a 10 per cent. cut, the union agreeing to 5 per cent. with a six day week, an extra man to work in the place of the man off. The places of the strikers was filled by workers employed at local studios, the theatre owners claiming a complete victory.

OPERA BREAKS COAST RECORD

SAN FRANCISCO, Sept. 26.—Another big record for San Francisco, when \$26,400 was taken in on the opening night, when Geraldine Farrar appeared with Antonio Scotti and Mario Clamlee in the principal roles.

The advance sale already for the two weeks' season has reached the sum of \$250,000. As on the previous visit, the Exposition Auditorium has been transformed into an opera house, the acoustics made perfect, and the seating on the temporary inclined floor made every seat equal.

"SHAVINGS" CLOSING

KANSAS CITY, Mo., Sept. 26.—"Shavings," the Henry W. Savage show closes here on Saturday night and will be jumped back to New York.

GOSPEL SINGER RUN OUT OF TOWN

BOWLING GREEN, Ky., Sept. 26.—A gospel singer and his beautiful pianist, both members of the evangelistic party of Rev. Mr. Powell, who is conducting a religious revival campaign here, were found together in a hotel room and were forced to leave town last week. The scandal is the sensation of the year in this town, which is the capital of the Western Kentucky oil fields, and the wealthiest community in that section.

Henry E. Litchfield is the gospel singer who was found in the hotel room with his pianist, Miss Jeddie Mae Bristow, who is twenty years old. Litchfield is a married man, whose home is in Ashville, North Carolina.

Litchfield and Miss Bristow were arrested, and the religious worker is said to have admitted he had been in the girl's room when she was clad only in her night dress. He said her room adjoined his and that he looked upon her as his daughter.

On the condition that they would leave town, the warrant against Miss Bristow was dismissed. The couple took the first train they could get for Louisville, and were escorted to the train by a jeering mob of righteous citizens.

The Rev. Powell, a noted evangelist, is conducting a revival in a tent here, and Litchfield and Miss Bristow aided him. The revival meetings had been very successful, thousands of people attending the services. Litchfield and Miss Bristow were welcomed into the best society circles of the town, and the gospel singer's evident piety was commented upon by many.

JACK JOHNSON BARRED

FALL RIVER, Mass., Sept. 26.—Jack Johnson, the ex-heavyweight champion, who is appearing with the "Passing Revue" on the American Burlesque Wheel, was forced by the local police board to abandon his final performance of the week on Saturday night here.

Police Commissioner John T. Swift asserted that the board took that action because of protests lodged by citizens who characterized Johnson as an undesirable person and also as a "one-time fugitive from justice and a convicted man under the Mann act."

Jack Johnson is appearing this week with the "Passing Revue" at the Gaiety Theatre in Brooklyn. He is working under arrangements whereby he gets a percentage of the gross receipts. He is reported to be averaging around \$2,000 a week under these arrangements.

EQUITY ACTOR UP ON CHARGES

Earl Gilbert, a member of the Actors' Equity Association, who signed with the Louis Mann non-Equity show "in the Mountains," is up on charges before the association. They were preferred against him last week.

"DETOUR" FOR CHICAGO

"The Detour," playing at the Bijou, closes on Saturday and will go to Chicago. "The Nightcap," now playing at the Thirty-ninth Street Theatre, will move to the Bijou.

NEW OPERA HOUSE OPENS

GREENVILLE, Ala., Sept. 26.—The new Greenville Opera House was opened on Friday of last week, Gus Hill's "Honey Boy Minstrels" being the attraction.

"ALL RED ROUTE" FORMING

MONTREAL, Sept. 26.—Negotiations are now under way whereby English theatrical companies brought to Canada by the Trans-Canada Theatres, Ltd., will tour for eighteen months through Canada, Australia, Africa, India and back to England. The tour is to be called the "All Red Route."

A statement to the above effect was made last week by George F. Driscoll, manager of productions for the Trans-Canada Theatres, Ltd., who is now also in charge of all the company's theatres east of Fort William. Mr. Driscoll last week severed connections with the firm of Edwards and Driscoll, lessees of His Majesty's Theatre in Montreal. Driscoll will now devote all his time and activities to Trans-Canada interests.

"The greater development in the producing department of Trans-Canada Theatres, Ltd.," said Mr. Driscoll, "is encouraged by the unusual success attending the efforts already made to give the Canadian public the best from English theatrical sources."

"Last year, for instance, under Trans-Canada direction, there came to this country Sir Martin Harvey, H. V. Esmonde and "The Maid of the Mountain," while this year are appearing Miss Marie Lohr; The De Courville Revue, with Harry Tate; Lady Forbes-Robertson and the "Little Dutch," with possibilities of the coming of George Robey and Violet Lorrain.

"Another feature making for this greater development includes negotiations now under way to complete what is known as the "All Red Route." This plan embraces a tour of Canada by the English companies under the direction of Trans-Canada, followed by a tour of Australia, Africa, India and back to England, all under the same auspices, and meaning about an eighteen months' tour.

SUED FOR SUNDAY SHOWS

TRENTON, N. J., Sept. 26.—Thirteen suits were filed last week here against owners and operators of local theatres by City Counsel Charles E. Bird, who charges them with violating the Vice and Immorality Act by presenting motion pictures on Sunday, August 28th and Sunday, September 4th.

These suits are drawn under civil action procedure and will be tried before Judge Geraghty early in October. Ten of the complaints were previously filed a few weeks ago by Counsel Bird, but were withdrawn by reason of Judge Geraghty's ruling that they were defective. Three of the complaints are new, charging violations committed on September 4, after the others had been drawn.

The application made by local theatre managers for an injunction restraining Sheriff Firth or his deputies from interfering with the operation of theatres on Sunday was dismissed on Saturday by Chancellor Walker in the Court of Chancery. He held that the Court has no power to enjoin a Sheriff from preventing Sunday exhibitions alleged to be in violation of the vice and immorality act passed in 1784.

The theatre managers plan to bring a suit for damages against Sheriff Firth alleging false arrest and imprisonment. One of the suits to be brought will ask for \$10,000 damages.

In the meantime all the houses are closed on Sundays.

MUSICIANS AND MANAGERS SIGN CONTRACTS FOR COMING SEASON

New Agreement Based on Same Wage Scale As Prevailed Last Season—Vaudeville and Picture Theatre Managers Have Not As Yet Signed

Contracts covering the season of 1921-1922, operative until September 1, 1922, were signed by the legitimate managers and the representatives of the newly formed union, the Associated Musicians of Greater New York, on Monday of this week. The new agreement is based on the same wage scales as were in effect last season, with several minor concessions on working conditions made by the musicians. This action on the part of the local managers takes no cognizance of the old musicians' union, the Musical Mutual Protective Union, which was ousted from membership in the national musicians' organization, the American Federation of Musicians, several months ago.

The vaudeville and motion picture theatre managers are the only ones who have not as yet signed up with the musicians for the new season, as the symphony orchestras also contracted with the musicians last week. The representatives of the Associated Musicians and the A. F. of M. are still conducting negotiations with the vaudeville and motion picture theatre managers, and final settlement of the wage and working terms dispute will be made within the next few weeks, it is expected.

The musicians now playing in the vaudeville and picture houses are mostly all members of the Associated Musicians' Union, and have been receiving a new scale of wages since Monday of last week. Previous to that date the musicians playing in theatres were working under open shop conditions and were accepting the twenty per cent cut in wages which caused the strike in most of these houses. By the agreement which went into effect, the musicians are paid \$52 a week in the two-a-day houses, \$65 in the large Broadway picture theatres, and \$47 in the cheaper picture houses. The wages paid last season were \$56 in the two-a-day houses, \$70 in the large picture houses and \$49 in the cheaper houses. The working conditions under the new arrangements are otherwise unchanged.

The contract which the musicians signed on Monday of this week with the legitimate managers is at the same scale as prevailed last season—\$45 in dramatic shows and \$57 in musical shows. The working conditions, however, have been slightly changed, favorable to the managers. One of the concessions made to the managers does away with the rule forcing a manager to pay a penalty of \$10 a week to each extra musician engaged when they are retained for less than four weeks to play in a certain theatre. Under the old rules, if the extra players worked in one theatre three weeks and were then transferred to another house for three weeks more, the manager had to pay each musician \$10 a week over the scale for each of the six weeks. The penalty still operates, however, if the musicians are used for less than four weeks.

Another concession made by the musicians is that of performances, or "sessions." Last season the manager had to pay for all "sessions" over eight. This season he is allowed nine. Last week the conservative members of the Musical Mutual Protective Union held an unofficial mass meeting at which more than 2,000 musicians were present, practically all of them also belonging to the new Associated Musicians of Greater New York. At this meeting resolutions were passed which demanded that the officials and directors of the M. M. P. U., who are called radicals, reinstate the suspended president, Finkelstein, and William Dooley, the secretary, and A. Mulieri, former director. Resolutions were also passed that no member of the M. M. P. U. who joins or has joined the Associated Musicians can be expelled. Another resolution called upon the officials of the M. M. P. U. to hold the regular

annual elections on its prescribed date, which is October 13, and demanded that no attempt be made to postpone the election. It is a foregone conclusion that if the election takes place at that time the officials will be ousted, as most of the M. M. P. U.'s membership are now members of the Associated Musicians and are against the present radical officials and directors. There is some fear, however, that the present officials will attempt to indefinitely postpone the date of the election and thus perpetuate themselves in office.

This meeting was called by several of the conservative leaders, and several days after the notices were sent out, a notice mailed to each member of the M. M. P. U. by Henry V. Donnelly, the acting secretary of the union, asserted that the notices calling the meeting were unofficial, illegal and void, and that no meeting would be held. The meeting, however, was well attended, although none of the officials or directors of the M. M. P. U. were officially present.

The conservative element expects to apply to the courts for a mandamus compelling the present officials of the M. M. P. U. to hold the annual elections on October 13. On October 7 the hearing of the appeal from the Supreme Court decision which granted an injunction to the present officials restraining all others from interfering with them will be held before the Appellate Division.

The resolutions passed by the mass meeting of the members of the Musical Mutual Protective Union are as follows, in full:

Whereas, This union has been expelled from the American Federation of Musicians; and

Whereas, A large number of members of this union have recently become and others desire to become members of Local 802 of said American Federation of Musicians; and although the consent of this union is not required of any member of this union respecting his or her membership in said Local 802, nevertheless, and for the purpose of avoiding any misconception regarding such situation, it is

Resolved by this union, in regular monthly meeting assembled, that the consent of this union is hereby given to all members of this union who have heretofore or may hereafter become members in said Local 802, and that such membership in said Local 802 is not and shall not be held to be in any wise injurious to this union or its members; and

Further Resolved, That any member of this union who is or hereafter becomes a member of said Local 802 shall not for that reason be in any wise prejudiced or obstructed in his rights or standing in this union.

Whereas, In view of existing conditions, it is important and necessary that no member of the Board of Directors should be prevented from acting as such director or from exercising the duties of any elected office held by him in this union; and

Whereas, Under Article 1, Section 6, of the by-laws it is expressly provided that if any elected officer is suspended by the Board of Directors his trial shall take place within ten days at a special meeting of this union, following said suspension; and

Whereas, William A. Dooley, the duly elected Secretary, and a Director of this union, was suspended by the Board of Directors in March 1921, but has never been tried or received any notice of any trial, although such trial was duly demanded by him upwards of two months ago; and

Whereas, Anthony Mulieri, a duly elected member of the Executive Committee, and a Director of this union, was suspended by the Board of Directors on or about

(Continued on page 28)

BIG SUNDAY BUSINESS FOR B'WAY

The cool weather on Sunday night brought out one of the largest crowds Broadway has seen since last winter. Every theatre, vaudeville and pictures, in the Times Square District enjoyed S. R. O. business from the first evening performance to closing. The big time vaudeville houses were sold out completely by seven o'clock, and could have filled their houses over again from the crowds turned away if they had the room.

The Strand Theatre, where the newest Chaplin picture, a two-reeler entitled "The Idle Class," was the featured attraction gave a special performance starting at 11 p. m., and was able to fill the house at that show.

Standing room was at a premium at Keith's Palace, Shuberts' Forty-fourth street, and Loew's State theatres, thousands of people being turned away. At the Capitol, Rivoli, Strand, Rialto, Loew's American and New York theatres only could be had after eight p. m. The new Tivoli Theatre on Eighth avenue, and the Stanley Theatre on Seventh avenue below Forty-second street benefited from the overflow of the Broadway theatres.

About 8:15, Broadway was visited by a disagreeable rain shower, but the spirits of the showgoing mobs were not dampened in the slightest. The cabarets and restaurants in the theatrical district also benefited immeasurably from the large number of patrons they handled.

The new two-way traffic system on Broadway has unquestionably served to bring more people to the Times Square district, as was claimed by its sponsors, and much of the credit for the increased business on Sunday night belongs to them.

NAN PATERSON IN COURT

Nan Paterson, one of the girls in the old "Floradora Sextette" and who was acquitted of the charge of killing Caesar Young seventeen years ago, appeared in the Yonkers City Court last Monday to answer to a charge of assault entered against her by her landlord, Francis S. Feigh in whose house she has an apartment on Central Avenue, Yonkers, where she lives under the name of Agnes Young.

The alleged assault occurred July 29th, as a result of a wash tub which two families used. In the fight for possession of the tub, Feigh charges that Miss Paterson beat him, tore his shirt and threatened to shoot him with a revolver; she also threw stones at him. The complaint was lodged September 11th, the hearing set for to-day, but Feigh failed to appear.

The former actress admitted that she had had some trouble with her landlord over the tub. She said that she started to do some washing when Feigh claimed the tub and wanted her to quit washing immediately, which she refused to do. He choked her, she alleges, and pushed her over the tub before she did something in her own behalf.

RUTH CHATTERTON TO DO PLAY

SAN FRANCISCO, Sept. 26.—Ruth Chatterton is on her way here to produce, entirely under her own management, a new play, called "Into the Sunlight." The play will be produced at the Columbia Theatre, according to its manager J. J. Gottlob, at two matinee performances on September 27 and September 30. Both Henry Miller and Blanche Bates will appear in prominent roles at the tryouts. If the new play, which is by Salisbury Fields and Felton Elkins, comes up to expectations, it will be produced in New York.

SHOWS FOR CHICAGO

CHICAGO, Ill., Sept. 26.—"Afgar" is scheduled to open at the Studebaker on October 2. It will mark the first arrival of the late fall and winter productions. "The Detour" will open on October 3 at the Central Music Hall. George White's "Scandals of 1921" will arrive at the Illinois October 9. "The Frolics of 1921" will open October 9 at the Auditorium Theatre as the attraction for the Policemen's Benefit. It will remain three weeks. On October 31 "The Greenwich Village Follies" will come to the Garrick.

SHUBERTS TO DO FOREIGN PLAYS

The Shuberts have obtained the American rights to five European musical comedy and comic opera successes through the United Plays, Inc., which are scheduled to be produced here during the present theatrical season. Foreign stars will be presented in some of the plays among them being Fritz Massary who is considered the queen of musical comedy on the Continent; negotiations are now under way to bring her to this country.

The five musical plays to be produced are: "The Lady in Ermine," by Jean Gilbert; "Love in Snow," by Ralph Benatzky; "Miss Puck," by Walter Kollo; "The Spanish Nightingale," by Leo Fall, and "The Rose of Stamboul," by Leo Fall who also composed the "Dollar Princess." The last named play is ready to go on at the Century when the "Last Waltz" completes its run. All of these shows have scored unusual successes abroad especially "The Rose of Stamboul," which has been running in Vienna for the past four years, and are due for elaborate productions here.

Three current Broadway attractions, "Lilium," "The Last Waltz" and "The Affairs of Anatol," came from the United Plays, Inc., which has the backing of both the Shuberts and Famous Players-Lasky Corporation.

JURY DISAGREE ON HAMON FILM

SAN FRANCISCO, Sept. 26.—After viewing a courtroom screening of a film story based on the slaying of Jake Hamon, a police court jury voted, 9 to 3, for the acquittal of W. E. Weathers, who was arrested after trying to show the film at the College Theatre, last week. Chief of Police O. Brien, stated that the case would be tried again and that the film could not be shown in San Francisco until a jury determine whether the screening of the photoplay is a violation of the city ordinance regulating the character of moving pictures. A mixed jury of eight women and four men hear the evidence and saw the picture in which Clara Smith Hamon, is starred. Two women and a man voted for conviction and the balance for an acquittal.

WORK ON STADIUM STARTS

CHICAGO, Ill., Sept. 19.—Ground was broken here Friday morning for the new stadium in Grant Park, where the festival drama of Chicago's history is to be presented October 3rd in connection with the observance of the semi-centennial of the Chicago fire. The stadium has been designed to seat 15,000 people. The stage on which the play will be presented is 80 feet by 85 feet and 2,500 actors and dancers and 1,000 singers and an orchestra of 100 will take part. The play will be given each week day evening, beginning October 3rd and closing Saturday the 15th.

DUGGAN TO MANAGE SELWYN

CHICAGO, Ill., Sept. 26.—Walter Duggan has been appointed manager of the New Selwyn Theatre, now in the course of construction at Dearborn and Lake streets. It is planned to have the theatre completed about May 15, 1922. Mr. Duggan will continue in his present position as manager of Florence Reed in "The Mirage." He will take the company to St. Louis, Kansas City, Cleveland and elsewhere before going to Boston for a run.

CONTRACTORS SUES THEATRE

OKLAHOMA CITY, Okla., Sept. 26.—W. H. Jennings, a contractor of Kansas City brought suit here in the district court against the Criterion Theatre for \$3,130.18 for labor and material alleged to have been furnished in the building and construction of the theatre, and which amount it is alleged, has never been paid. The Criterion is the finest theatre in the southwest and cost over \$700,000.

STOCK IN ST. PAUL

MINNEAPOLIS, Minn., Sept. 26.—Jack Crawford and Frank Wakefield, who are producing musical stock at the Grand here, will shortly produce the same class of entertainment in St. Paul and Duluth for the same firm.

BIG CUT IN "FOLLIES" SHOW CAST WHEN PIECE GOES ON ROAD

Scaled at \$3.50 Top Ziegfeld Show Patrons Will See Much
Different Show Than One Presented at the Globe
—Four Acts Out

The Ziegfeld Follies of 1921 which closes at the Globe Theatre Saturday to go on the road with a ticket scale of \$3.50 top instead of \$5, which prevails at the Globe, will be a much different show when it opens in Boston next week. At least four features of the original production will not be seen in out of town presentations, one of them being Mitzi, the French star who left the show a short time ago in order to fulfill a London contract which supersedes the one she signed with Florenz Ziegfeld.

Three other acts closed with the show last Saturday, John Steel, Vera Michelena and Innis Brothers being out of the cast. Steel and the Innis Brothers are going back to vaudeville, the former opening this week in Cleveland at a Keith house; Innis Brothers will open shortly in their old act.

Other reasons than the fact of the show being recast are attributed for the release of those out of the piece. Innis Brothers it is understood were hired as comedians, but it was seen later that their work would conflict with that of another in the cast and they had to resort to dancing, which they hadn't done in several years. Although they had been signed by Mr. Ziegfeld for the run of the show, Innis Brothers came to an agreement with Ziegfeld whereby they released him from the contract. The casting of Vera Michelena as a soprano for the show it is said was a mistake, as her particular soprano didn't fit into any part of the show, and was superfluous.

As the Follies now stands, Raymond Hitchcock, Van and Schenck and Fanny

Brice will be the mainstays of the show, especially the latter, who will be all over the show in many different parts and specialties. Changes are being made in the continuity of the show which were made necessary by the absence of some of the cast. A new finale is also being rehearsed.

The fourteen week run that the "Follies" will complete at the Globe Saturday is one of the shortest in its history, despite the fact that it is playing in a house with a smaller capacity than its regular home at the New Amsterdam Theatre. Two years ago it ran for over twelve months, including the time it was closed during the actor's strike. The change in policy of its top price for tickets on the road may have had something to do with reduction of the cast, but it is generally conceded that people are steering clear of high priced shows, which was the case at times at the Globe Theatre where a \$5.50 top prevailed and a noticeable falling off in attendance and the Follies accustomed receipts. Last year the show toured with a scale of \$4.00 top with the exception of Philadelphia.

The Follies, considering the general theatrical slump has done as well as might be expected and the Ziegfeld management apologizes for the short run of the show, saying that it is the usual time for the Follies to go on the road. A Dillingham production, "The Love Letter," with John Charles Thomas in the leading role, will succeed the Follies at the Globe Theatre next week. "The Love Letter" is now playing in Philadelphia where it has been well received.

ELMIRA THEATRES SOLD

ELMIRA, N. Y., Sept. 26.—The Majestic and Mozart Theatres here were bought last week by William Berinstein, of Albany, the deal involving over \$250,000. Berinstein owns the Colonial and Hudson Theatres in Albany.

The Majestic Theatre plays Keith vaudeville and the Mozart plays motion pictures in the Winter and dramatic stock in the Summer months. Both houses remain open all year around.

Walter M. Powers, who has been manager of Berinstein's Colonial Theatre in Albany for the past seven years, left for Elmira on Saturday to take charge of the two houses purchased by his employer. He will be assisted in the management of the houses by Benjamin M. Berinstein, son of the new owner.

WHITE RATS START PANIC

SALT LAKE CITY, Sept. 24.—Two young men, who gave their ages as twenty years each, were arrested here this week, for causing a panic in the Pantages Theatre, by letting loose two white rats in the audience. One of the rodents is said to have crawled over the neck and shoulders of a woman in the audience, almost causing her to faint. The rats and the youths were captured, and the commotion quieted.

DISCHARGED ON ASSAULT CHARGE

Ed Gallagher, of the vaudeville act of Gallagher and Shean, was arraigned last Monday before Magistrate Douras, in the Ninth District Magistrates Court, on a charge of running down Miss Mary Buckley, in his Packard car; charged with felonious assault. The case was dismissed.

CARROLL TO OPEN IN DEC.

Earl Carroll's new theatre, now in process of construction at Seventh avenue and Fifth street, will be completed early in December and will open at Christmas time.

"OLD HOME TOWN" STOPS

Barry McCormick's musical show, "The Old Home Town," stopped rehearsing last week, after five weeks' rehearsals. None of the actors received any pay, although under the circumstances they are entitled to two weeks' pay, but took notes for that amount. These notes will be held and must be paid, according to Equity officials, before McCormick can start operations again.

According to Equity officials, McCormick stated his intentions of joining the Producing Managers' Association when he began rehearsals. After several weeks, however, he agreed to sign the Equity Shop contracts, for some reason no action having been taken on his application for membership in the P. M. A. Equity then asked that he put up a bond to guarantee the salaries of the performers, but McCormick, it is said, stated that he had a wealthy, socially prominent New Yorker who was backing the show and who did not want his name brought to light. Accordingly no bond was put up.

Last week McCormick tried vainly to interest capital, but was not successful, and was forced to stop operations, his rehearsal period having been exhausted.

The book of "The Old Home Town" is by J. Young, and the score by Silvio Hein, who had received advance royalties, but McCormick is held responsible for the salaries due, according to Equity officials.

MACK SUES ON SALARY CLAIM

Andrew Mack started suit against Joseph S. Klein and P. Shore, who have offices in the Gaiety Theatre Building, for \$585, which he alleges is due him as salary for playing in repertoire at the Fourteenth Street Theatre, where he closed on September 17th, after playing two weeks. The suit was commenced through the legal department of the Actors' Equity Association, and papers in the action filed in the Third District Municipal Court.

Mack states that he was given a check for the \$585 which was signed by Louis Horowitz and made payable to Klein & Shore, the latter indorsing it over to the actor. The check was given to Mack last Saturday, but he was asked, he claims, not to deposit it until Wednesday of last week. When Mack tried to cash the check on Wednesday he was refused payment. George Trimble, the Equity official, got in touch with Klein, and the latter was to appear at Equity offices on Saturday, but did not show up, according to Trimble, so suit was started.

Equity is also in possession of a ten day note for \$1,085, signed by Klein to cover the salaries due the other members of Mack's company, but the note is not payable until Wednesday of this week.

BAR ENGLISH MUSICIAN

MONTREAL, September 28.—An English orchestral musician, J. Culrick, who is being brought over to Canada by George F. Driscoll, of the Trans-Canadian Theatres, Ltd., to act as musical director of the English company Driscoll is to present in Canada, will not be allowed to perform with union musicians belonging to the American Federation of Musicians, according to the wire received last week by Driscoll from Joseph N. Weber, president of the A. F. of M., whose offices are in New York.

When Driscoll received the telegram from Weber refusing permission to the English musician to work with members of his union the producer cabled to his English representatives to bring Culrick over any way.

"This matter is exceedingly serious," declared Driscoll. "It is now of international significance and will be taken up with Washington through the Canadian foreign office at Ottawa."

When seen at his office on West Forty-first street by a CLIPPER reporter, President Weber, of the American Federation of Musicians, asserted that he had refused to give his sanction to the English musician's playing in Canada with members of his organization.

"Driscoll wired me asking if I would give permission to Culrick's playing with members of the A. F. of M.," said Weber, "and I answered refusing his request. Although president of the Federation, I have not the power to dictate to any local as to their attitude in such a case. There are over 800 local unions in the Federation, of which about 60 are in Canada, and each conducts its own business. Mr. Driscoll seems to be anxious to make the point at issue an international question, but there is nothing about it but what is ordinary and usual."

LEITRIM FINED \$115

Leon Leitrim, known as the dancing partner of Florence Walton, was fined \$115 last week by Recorder Vanderwart in Hackensack, N. J., on a charge of having been drunk and disorderly while driving Miss Walton's automobile five weeks ago.

Leitrim was returning from Greenwood Lake five weeks ago with Miss Walton and a party of friends in an automobile. A Hackensack resident notified the police that Leitrim drove so recklessly through the town that he was forced off the road. The Hackensack police notified the Edgewater police, and the car was stopped at the ferry, and ordered back to Hackensack.

Dr. Ralph Denig, a physician, who was called to examine Leitrim when he was lodged in jail in Hackensack, reported that he was under the influence of liquor.

RIALTO CUTS PRICES

SAN FRANCISCO, Sept. 24th.—The Rialto Theatre here, which is one of the largest motion picture houses in town, has been the first to lower its admission prices, which it did this week. The price scale now ranges from forty cents to twenty-five cents. Children are admitted for eleven cents. Sundays and holiday matinees, a flat rate of twenty-five cents will be charged all over the house.

HOLD UP SOUSA RECEIPTS

PITTSFIELD, Mass., Sept. 24.—The receipts of the concert played here on Friday of last week by John Philip Sousa's Band, amounting to over \$1,600, were held up because Sousa was not present to lead the band. Sousa fell ill, and his place was taken by John Dolan, his cornetist. Up to Saturday night the money had not been paid to Sousa's representatives.

MARIE DORO SHOW FOR THE KLAU

Marie Doro in "Lilies of the Field," by William Hurlburt will open at the Klaw Theatre on October 3rd. Joseph E. Shea has leased the house for the run of the play, following Francine Larrimore in "Nice People," which closes there on October 1st. Sam H. Harris will send this show on the road.

The above is a list of the open weeks of
JOE COOK'S
Route for the Season

NEW ORGANIZATION SETTLES MANY BUSINESS DIFFICULTIES

International Theatrical Association Adjusts Innumerable Wage Disputes Between Unions and Managers—Little Success However With Touring Managers' Troubles

The recently formed International Theatrical Association has proved its value to the out-of-town theatre owners and managers during the past few weeks through the splendid results it has obtained from the arbitration with the International Alliance of Stage Employees and the American Federation of Musicians of the innumerable wage disputes of these managers with their local unions. One after the other differences have been adjusted by the Labor Committee of the Association and the representatives of the two parent unions.

The arbitration has resulted in lower wages for the stage hands and musicians in various towns being accepted by the representatives of the I. A. and the A. F. of M. In some cases the cut has been as much as 15 per cent. Each town or city's theatrical labor question is taken separately in the arbitration. The wage cuts range in most cases from 10 per cent. to 2 per cent. In other cases wages were fixed to remain at the same scale as prevailed last season, and in others small increases were settled on.

In arbitrating these numerous wage disputes the main factor taken into consideration was the rates at which the local unions in the various towns have risen in the past few years. Where the scale has been increased steadily or jumped suddenly in the last two or three years the new wage scales for the present season were either lowered or fixed at the same figures as last season. Where the wage scales have not been advanced in the past few years small raises were granted. This system tends to equalize the earnings of the union theatrical employees all over the country.

Both theatre managers and union leaders are enthusiastic over the peaceful and speedy settlements of wage disputes effected through the arbitration board of the new managers' association. Many other local differences are still in process of

arbitration, but most of them will be disposed of during the next few weeks.

The only angle of the labor question which the International Theatrical Association has not been successful in ameliorating is that affecting the Touring Managers. The Labor Committee's efforts to bring about any readjustment whatsoever of this situation have been unavailing. The main point at issue is the wages and working conditions of the stage hands employed by the members of the Touring Managers' Association, who are also members of the I. T. A., as differentiated from the touring companies of the more important producers and managers. The shows belonging to the members of the T. M. A. operate on much smaller profits than those of the larger producers, as they play mostly one-night stands. Consequently the touring managers are desirous of either having the wage scale reduced or at least of having some of the stringent working conditions eliminated. The most important of these working terms which the touring managers wish done away with is that which make it necessary for each show to carry a head of each department—that is, a property man, a carpenter and an electrician,—when two men could handle all the work easily.

The officials of the International Alliance of Stage Employees and those of the American Federation of Musicians have thrown a bolt into the machinery of the arbitration of the touring managers' problems by declaring they have not the power to settle any such questions. They assert that the question of wages and terms for touring stage hands must wait until the annual conventions of the two organizations, which take place in May and June respectively of next year. The Labor Committee of the I. T. A., however, will meet the labor representatives again in the course of the next week or so in an effort to obtain some action on this exceedingly important matter.

SCREEN LURE CAUSES ARREST

Attracted by the lure of the films, Mrs. Doris E. Lawton, wife of a first mate on a Shipping Board vessel now at sea, broke up her home in Yonkers and abandoned her 5-months-old baby with a neighbor living in her house at No. 25 Palmer street that city, according to the statement she made to the police when she was arrested last week.

Mrs. Lawton came to New York to get employment as a motion picture actress. She was arrested Saturday at Broadway and Forty-second street while in the company of a young man who got away, on the complaint of the woman with whom she had left her baby in Yonkers. Mrs. Lawton gave her address as the Martha Washington Hotel on East Twenty-ninth street. The warrant on which she was taken into custody was issued on June 27th by Judge William Bleakely of the City Court in Yonkers.

LONDON DEBUT POSTPONED

Frank Tinney, who was scheduled to appear in London in December in "Tickle Me," will not be the first attraction to be presented by Arthur Hammerstein under his new production agreement with Jenbird Productions, Ltd. Due to a slight halt in the negotiations it became uncertain whether Hammerstein would be able to present his first show in December, and as the Shuberts had to be notified last week about the producers' intentions with regard to "Tickle Me" on account of its bookings, another of Hammerstein's shows will be the first of his English productions.

Tinney is playing in the piece in this country where it is doing well.

SELBIT DOING "CUTTING" ILLUSION

P. T. Selbit, the European magician, showed his illusion "Cutting a Woman in Half," for the first time in America last week at a private morning performance at the 44th Street Theatre, which was witnessed by the Shuberts, Arthur Klein, Jennie Jacobs, a number of newspaper men and one or two American magicians.

Immediately after the showing Selbit was booked by the Shuberts and is presenting the illusion concerning which there has been considerable controversy as to the rights of priority, at the 44th Street Theatre this week as an added attraction.

The illusion effect was first presented in this country by Horace Goldin, who claims to be the originator, and was afterward shown in burlesque by Frank Mulahan, with the Sam Howe show, against whom Goldin was awarded a restraining injunction last week.

The Great Leon, who also presented the effect in vaudeville at Proctor's Fifth Avenue Theatre here, was stopped doing the trick through the N. V. A., who accorded Goldin the only permission in the V. M. P. A. controlled houses.

At Proctor's Fifth Avenue Theatre this week, Harry Jensen is presenting the Goldin illusion by permission and through arrangement with Goldin, while the latter is in the middle west playing the larger cities with the same trick.

When well performed it is attractive and is a good bit of entertainment.

The Selbit version of the illusion is essentially the same in effect as the Goldin trick. Selbit plans to return to England at the conclusion of his vaudeville tour.

MANY STAGE HANDS OUT

More than one hundred and fifty stage hands and other back stage workers were thrown out of work during the past two weeks due to the closing and short run of several shows which used a considerable number of men in addition to the house crew of three men. Another cause of the men being out is the fact that some of the plays now on Broadway are "one set," shows which require but the regular house crew of three men, electrician, carpenter and property man. The average show that is not a one set affair requires one to twenty-five men and the season started off auspiciously about a month ago, but due to the return of warm weather an unusual bad theatrical business took a decided slump during the past ten days.

The closing of "Don Juan" at the Garrick, which was replaced by "Mr. Pim Passes By," is a one set show; "Swords," at the National, "The White-headed Boy," at the Henry Miller Theatre are also one set shows. The Tarzan show, which closed at the Broadhurst Theatre, will be replaced by a one set show, William Hodge in "Beware of Dogs."

Though officials of local theatrical unions contend that the number of stage hands out of work always fluctuates with the closing and opening of plays, they acknowledge that the present theatrical season is far behind that of last year with the stage hands having their share of the slump as well as others connected with the business. The opening of Jolson's show "Bombo" at his Fifty-ninth Street Theatre, is expected to put at least fifty men to work and the reopening of the Winter Garden as a vaudeville house will help, but will not employ the number of men that a regular production would keep busy.

EX-FOLLIES GIRL FILES BIG SUIT

Suit for \$50,000 has been brought against Herbert Mansfield, of No. 18 Point Road, Greenwich, Conn., Robert Gunsemuller, also of Greenwich, and Peggy Davis, the latter, until a week ago, a member of the Ziegfeld Follies chorus, by Adele Jordan, one of the Follies' Beauties, charging abduction, and attempted assault.

The suit is the outcome of a week-end party, which ended early on a Sunday morning at Tumble Inn, Westchester county. A trip to New London was proposed, claims Miss Jordan, for the week-end, and the girls were met after the show at the Globe Theatre by the two men. Instead of going to New London, Miss Jordan alleged the party, unknown to her went in a different direction, stopping at Tumble Inn, on the Hudson. Mansfield went in, coming out a few minutes later saying he had reserved rooms for the night. When Miss Jordan was shown to her room Gunsemuller attempted to kiss her she alleges.

ACTRESS SUES FOR \$50,000

Miss Roberta Diamond, a vaudeville performer of No. 508 West 139th St., filed suit Saturday in the Supreme Court against Julius Zitenfeld to recover \$50,000 for alleged breach of promise, saying that she had given up a stage career expecting to wed. It is said that Zitenfeld has amassed a fortune, as the head of a taxi company.

Miss Diamond said in her complaint that she had suffered a nervous breakdown as the result of learning that Zitenfeld was married. Several letters alleged to have been written by Zitenfeld have appeared in the daily papers.

According to Marx and Snyder, of No. 5 Beekman Street, attorneys for Zitenfeld, Miss Diamond was aware that he was a married man.

NELLIE KOUNS MARRIES

BUFFALO, N. Y., Sept. 24.—Nellie Kouns, the concert soprano and daughter of the late Charles W. Kouns who was the manager of the Santa Fe Railroad, was married to Sherman Culver Amsden, of Chicago, recently at St. Paul's Episcopal church here.

Miss Kouns formerly did an act with her sister Sara in vaudeville.

"THE SIX-FIFTY" LOOKS GOOD

TOLEDO, Sept. 24.—"The Six-Fifty," was presented at the Saxon Auditorium last night, by Lee Kugel, an enthusiastic audience solidly agreeing that it was a delightful show due for a long run when it opens in New York October 3.

The play deals with the lives of lonely people on a lonely New England farm, and though the piece plainly shows its newness, it entertained a large audience in the Auditorium, all of whom agreed that it was due for a long run when it reached New York. Three people of a New Hampshire farm are the characters we first meet in the play. One of them is "Gramp" who is over eighty years old but maintains that he has ambition to live much longer, over a hundred. His grandson, Dan Taylor, who has spent seven years on the farm, and now bound to live there as a sense of duty, and Hester his wife more or less crushed in spirit due to the environment which seems to be limited to people who talk only of sin, death and heaven. At the very door of this prison-like farm house is wrecked the "Six-Fifty" the one daily passenger train that passes the house and the only excitement in the lives of the trio. In their midst, after the wreck is deposited a dyspeptic railroad magnate, a famous but unhappy opera singer, a smooth lady-killer who had ruined the opera singer's life nine years before, a couple of flappers and a young college graduate.

This contrasting assortment of types are gathered in the farm house and the way they mixed and the results of the mixture in their overnight acquaintance, is interesting. Old Hedges, the dyspeptic millionaire is induced by Gramp to eat a square meal and the magnate discovers that he feels much better for it; the lady-killer lures the desperate Hester to run away with him from the lonely life of the farm; the hard boiled prima donna develops a saving sense of humor and likewise a saving and understanding tenderness that helps her to save Dan and Hester from marital shipwreck. One little flapper finds a lover in the college boy and the other flapper is taken to the seventh heaven of delight when the opera singer shakes hands with her. And to cap the climax, in the early dawn comes the news via Bob Marshall, an old friend of Dan's who stayed in town and got rich, that the railroad magnate will pay \$5,000 for a right of way through his potato patch so that the Six-Fifty will not have to go round a curve and be wrecked again.

All of the show was mighty interesting and the talk was clever and delightful. In addition to that the play is in the hands of a capable cast who played their respective parts wonderfully well. The result being that the show was stopped several times by the tremendous applause. Those who have seen Frank Bacon in "Lightnin'," predict that New York will like this play as well as they did "Lightnin'," for Mr. Pierce in the role of Gramp is very lovable and reminds one of the late Joe Jefferson. Another in the cast who lived his role was William T. Hays as Gaston Hedges the millionaire. Wilbur Cox as the colored waiter on the dining car was exceptionally good; Lillian Ross and Hazel Turney as the two flappers had parts that were rich in amusement. Lillian Albertson played the role of Hester with intelligent understanding and artistic emotion. Lolita Robertson, Christine Palmer, E. Maxwell Seiser, Harry Knap and Harold Healy completed the delightful cast. The play is well staged, especially that of the dining car before the wreck. For genuine humor there are few plays that are better.

MAMIE SKETCH

Mamie Smith, who is signed up to sing exclusively for the Okeh records has just started on the road with her own jazz Revue. She was the first female colored artist to sing for any phonograph company and has attained every success possible. She has just recorded five new numbers entitled, "Daddy your Mama is Lonesome for you," "Weepin'" "Oh Joe, Please Don't Go," "Let's Agree to Disagree" and "Sax-o-Phoney Blues." All these numbers are published by Triangle Music Publishing Co. and are the main features of Mamie Smith's Jazz Revue.

FILM CO. PUTS MORALITY CLAUSE IN ALL ACTORS' CONTRACTS

Universal Co., as a Direct Result of Arbuckle Case, Inserts
Clause in Agreements with All Its Actor-Actress
Employees

As a direct result of the Arbuckle affair in San Francisco, the Universal Film Co. last week ordered to be inserted in the contracts of all actors and actresses in its employ a "morality" clause, violation of which will be grounds enough to annul the contracts. This action, which will probably also be adopted by other motion picture producing companies, was undoubtedly influenced by the knowledge of damage sustained by the Famous-Players Lasky Corporation, which employed Arbuckle, estimated to be about \$5,000,000.

The morality clause, as drawn up by counsel for Universal, Stanchfield & Levy, reads as follows:

The actor-actress agrees to conduct himself—herself with due regard to public conventions and morals and agrees that he—she, will not do or commit anything tending to degrade him—her in society or bring her—him into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community or outrage public morals or decency, or tending to the prejudice of the Universal Film Manufacturing Company or the motion picture industry. In the event that the actor—actress violates any term or provision of this paragraph, then the Universal Film Manufacturing Company has the right immediately to cancel and annul this contract by giving five (5) days' written notice to the actor—actress of its intention to do so.

Stanchfield & Levy made the following statement about the insertion of the morality clause in contracts held by its actors:

"The Universal has no reason in the world to doubt the moral integrity of any player on its pay roll. It never has had any difficulty with an actor on moral grounds. It doesn't expect to have. But as contracts in the picture business are drawn, a company, through no fault of its own, is liable to suffer both a great monetary loss through moral delinquency on the part of one of its players, but an even greater loss of prestige through still

having to retain him as a salaried employee, though he may be dead as a door nail as a theatrical attraction. No cases of this kind has come up in the courts as a precedent and it is idle to speculate on how the courts would rule, but it is the part of wisdom to be prepared against any such occurrence, no matter how little expected it may be.

"Furthermore, the clause is likely to have a salutary effect. The industry is faced with the danger that the public, or some portion of the public will lose their interest in other stars through the widespread publicity which has been and is being given to this unfortunate incident. In this way the investment of the various companies in their stars would be jeopardized. For this investment consists of largely in the popularity of the star, whether that popularity has been built up by advertising, publicity or by good pictures. It is only fitting that the public should realize that the companies will not be a party to any dereliction from the moral path by their stars and that they have in their own hands the means of discipline. This they have never had before and when they have built up the popularity of a star have frequently been placed at the mercy of that very popularity. This clause should be a safeguard to public interest.

"From the standpoint of the players it should also prove an acceptable and protective move. It is hard to imagine an actor who would not sign this clause. In the first place it would put him or her immediately under suspicion by the company officials. In the second place the clause is so drawn that no earnest player has anything to fear and everything to gain by signing it. Furthermore, most players have sufficient respect for the profession to wish to see it purged of anything or anybody by whose agency disgrace or injury may be brought upon it. The clause is a protection to every branch of the industry, and affects producers, distributors, exhibitors, and players equally." All filmdom is discussing the clause.

GALLAGHER AND SHEAN SUED

Papers were filed in the Supreme Court last week by the Shuberts asking for an injunction restraining Ed Gallagher and Al Shean, now appearing in the Keith Theatre in their new act, "Mr. Gallagher and Mr. Shean in Egypt," from working in any theatre other than those controlled by the Shuberts.

The suit was brought through Attorney William Klein. Gallagher and Shean are represented by Keppler and Hochman.

The Shuberts claim that the actors entered into a contract with them last year to work for them exclusively for a period of one year beginning September 1st. T. Keppler, Gallagher and Shean's counsel, stated last week that the actors have the right to play for the Keith vaudeville exchange and that their contract with the Shuberts is void. The hearing at which Gallagher and Shean must show cause why the injunction against them should not be issued is set for Friday of this week.

NEW WYNN SHOW OPENS OCT. 6

ATLANTIC CITY, Sept. 26.—Ed Wynn is scheduled to open here with his new musical show, at the Apollo Theatre, Oct. 6th. Wynn wrote the entire show: music, lyrics, jokes, and was his own casting director. He even told the scenic artists what he wanted. The cast includes: Margaret Wilson, Jane Taylor, Helen Hardick, Fred Ardath, Johnny Dale, True Rice, Flo Newton, Harry and Ann Seranton, and That Girl Quartette.

"BEARDED WOMAN" IN PRISON

TRENTON, N. J., Sept. 26.—Sentenced to the State Prison for a period of from one to seven years last week for stealing horses, Mrs. Olga Ferris, a retired "bearded woman" for many years with circus side shows, said that she stole horses so that she would be sent to jail for long enough to give her beard time to grow again so that she could go back to her profession.

Mrs. Ferris said that she left the circus several years ago and removed her beard in order to marry Edward Ferris. At that time, she said, she had saved \$7,000 which Ferris subsequently squandered. Three years ago, she said, Ferris deserted her.

It is alleged that she stole horses in several states before she was finally arrested. She was recently released from the Delaware State Prison, and will have to answer similar charges in Chester, Pa., and Wilmington, Del., when she is released here.

BERLIN SHOW EXPENSIVE

Irving Berlin's "Music Box Revue," which Berlin and Sam H. Harris are presenting at the new Music Box Theatre on Forty-fifth street, is one of the most expensive shows Broadway has ever seen. The cost of the production is estimated to be upward of \$175,000 and the overhead, including salaries, rent and stage hands' and musicians' wages, about \$17,000 a week.

"BEWARE OF DOGS" SCORES

CLEVELAND, O., Sept. 26.—William Hodge, author of and star in "Beware of Dogs," was well received here in the premier of this new comedy. The new play offers Mr. Hodge excellent scope for his drollery and whimsical pathos. He is on the stage throughout the piece with only three or four short exits.

The story has to do with dogs by reference, although a Pekingese and an English bull once are introduced to the audience. Hodge, as George Oliver, expends the last of a meager legacy in the purchase of a farm and takes up caretaking of dogs as the most lucrative use to which the farm can be put. Early flashes of Hodge-esque humor are afforded in Oliver's dog troubles, which are accentuated by the fact that he has hired an Italian as helper (Nick) who tricks him; and a negro cook who does a thriving backdoor business in booze.

But the plot evolves from visits to his place of dog owners who make tryst there under guise of interest in their parked pets. A faithless husband meets at Oliver's place an adventuress whom he passes off on Oliver as his wife. The real wife, pleading dog interest, appears with her lawyer in tow.

The love episode, which gives Hodge his big climax, is supplied by the appearance of the daughter of the estranged pair. She has left home to seek seclusion and has settled down as Oliver's nearest rural neighbor. When she finds that Oliver's farm is more road house than homestead she reviles him as a deceiver. Then follows Oliver's bloodsweating effort to get out from under the odium that the acts of his dog-farming customers has brought down upon him.

He succeeds, wins the girl and the parents are reconciled.

While the piece needs some lopping as to words and could stand more action, even in its present shape it is likely to be welcomed wherever it is shown. For the most part Hodge holds to the droll monotone and slow movements that have given him distinction among comedians. But there are two or three stormy scenes in the play in which the star climbs out of the role of patient, kindly philosopher. In these movements he scored heaviest with Cleveland audiences.

Mr. Hodge has surrounded himself with an excellent cast, the work of Ann Davis and George W. Barbier being especially acceptable.

PETROVA PLAY OPENS ON OCT. 6

Olga Petrova, the stage and screen star, returns to the legitimate stage on October 6th, when she will play the leading part in the new drama "The White Peacock," at a preliminary engagement at the Hartmann Theatre in Columbus, Ohio. The play will probably be presented in New York late this Fall.

MOSES RESIGNS FROM TRENT

TRENTON, N. J., Sept. 24.—Montgomery Moses has resigned as manager of the Trent and the new Capitol Theatres here. Henry Senser will succeed him. Moses came to this city seventeen years ago, after being manager for James K. Hackett, and took over the direction of the old Taylor Opera House.

"THE STRAW" REHEARSING

George C. Tyler has placed "The Straw," Eugene O'Neill's new play into rehearsal and will open it in the course of a few weeks. In the cast will be Margalo Gillmore, the daughter of Frank Gillmore, and John Westley, who will also direct rehearsals.

JOIN CAST OF "PHI-PHI"

Crawford & Broderick, who opened with Ned Wayburn's "Town Gossip" in Baltimore and left last week in Boston, are now in Shubert's new show, "Phi-Phi," which is shortly to open.

EMILY LEA FOR PARIS REVUE

Emily Lea, who has been the big dancing feature at the Hotel Walton, Philadelphia, for the past six weeks, will be featured in the new revue at the Folies Bergere, Paris, France.

WAYBURN SHOW COMING IN

Ned Wayburn, who is presenting his first independent production, "Town Gossip," at the Colonial Theatre in Boston, under almost unsurmountable difficulties, was practically extricated himself entirely from the hole he was in and will open the show in New York at the Nora Bayes Theatre on October 10.

Wayburn last week consented to allow Equity to put an attachment on the box-office receipts of the show until the back salaries of the company, which average about one week's to each performer, are paid up. There is also a prior assignment on box-office receipts made by Wayburn to Anne Spencer, Inc., the costumers, amounting to about \$1,500 a week.

"Town Gossip" is doing average business in Boston, getting about \$8,000 last week.

Ned Wayburn's struggles to keep his head above water since he finished rehearsals of "Town Gossip" make a very romantic story. He had been guaranteed the backing of two wealthy men who were with him up to the week before the show opened in Baltimore on September 5th. Then these men suddenly withdrew their support, evidently frightened by the rumors of poor business, although they had put their proposals to finance Wayburn into writing.

Wayburn went to Anne Spencer, Inc., and put his case before William A. Reardon, the manager of the concern. Reardon agreed to let Wayburn have two costumes, valued at about \$40,000, knowing Wayburn's financial status. A scene-maker, refused to give Wayburn two scenes, however, and the show was forced to play the week in Baltimore short these two. Business was bad for the show in Baltimore that week, and Wayburn was not able to settle all salaries. He appealed to Equity, offering to turn his entire box-office receipts over to their representative, but his suggestion was turned down. In Boston, however, the show continued playing until last week before Equity put an attachment on the receipts. Equity officials expressed their confidence in Wayburn and declared that they were doing and would do everything in their power to aid Wayburn.

Last Friday Wayburn came to New York, and succeeded in getting a lease on the Nora Bayes Theatre for his show. He then managed to interest some new capital, and in this way cleared most of his debts in the way of salaries to his company.

Several members of "Town Gossip" are out of the cast. They are Elinor Griffiths, and the team of Crawford & Broderick.

Paul Dulzell, assistant executive of the Actors' Equity Association, who is at present vacationing near Boston, has taken charge of the actors and is supervising the operation of the box office.

AILS HELD FOR AUTO SMASH

Roscoe Ails, vaudeville actor, was arrested on the charge of reckless driving early Monday morning after his automobile smashed into the rear of a taxicab, injuring its occupant, Arthur Wilson, a newspaper man living at the Biltmore Hotel. The complaint against Ails was made by the driver of the taxi, John Dillon, of No. 1590 Amsterdam avenue, who said that the actor was driving at the rate of thirty miles an hour when the accident happened. The crash occurred on Broadway, near Forty-fourth street. Ails was driving south. Three women, whom he was taking to their homes after a party, were in the car, but none of them was injured.

Ails was taken to the West Forty-seventh street station, where he was released on \$1,000 bail for his appearance in court.

Wilson, the occupant of the taxi, suffered contusions of the right shoulder and was also badly shaken up, but was able to go to his hotel after he was treated at Flower Hospital. Both cars were damaged, Ails' car with a battered hood and disabled engine and the taxi with a smashed mudguard.

VAUDEVILLE

WINTER GARDEN OPENS WITH VAUDEVILLE

FIRST SHOW ON MONDAY

The Winter Garden opened on Monday, Sept. 26th, playing a policy of Shubert Advanced Vaudeville. Ben Mallon is the manager of the theatre and Charles Kenny assistant. Andy Byrnes, recently with the Hackett and Delmar act in vaudeville, and formerly at Keith's Bushwick theatre, is the orchestra director for the theatre.

The price scale ranges from one dollar and fifty cents, for boxes, to one dollar for orchestra, and seventy-five and fifty-five cents seats during the matinee, excluding the war tax. The top price on Sunday night, is two dollars and twenty cents, with war tax, for box seats.

This is an average of fifty cents more on a seat than charged at the Forty-Fourth Street theatre, which opened with Shubert vaudeville last week. The Forty-Fourth Street has a top price of fifty-five cents in the orchestra for the matinee, one dollar in the evening, to one dollar and fifty cents, all excluding war tax, on Sunday evening.

COLUMBIA AIRDOM CLOSSES

The open airdome annex of the Columbia Theatre in Far Rockaway, which played motion pictures only, was closed for the season last week. The theatre will go into the new policy of motion pictures for the first four days of the week, and vaudeville for the last three days of the week, starting on October 10th. It will play this policy all through the summer. Jerry De Rosa, who has been managing the house since it opened under the Keith-Moss direction, will continue in that capacity.

"SHOW GIRL" FOR VAUDEVILLE

CHICAGO, Ill., Sept. 26.—Harriet Hossmer is producing "The Show Girl," which will contain five principals and six chorus girls. Miss Hossmer spent last week in Chicago signing her people. The act will go into rehearsal next week in Detroit and will open its engagement at the Miles Theatre in that city. The offering is being considered for a tour of the Pantages Circuit.

"STAR BOUT" FOR SHUBERTS

Taylor Granville is rehearsing his old act, "The Star Bout," which he will revive at a Shubert vaudeville house October 3rd. The cast includes, Walter Lewis, Edward O'Connor, Jimmy Phillips, Frank Reddick, Leslie Powers, Monty Loran, Mildred Davis and Viola Frayne.

NEW ACT FOR OS-KO-MON

CHICAGO, Ill., Sept. 26.—Chief Os-Ko-Mon returned to Chicago this week and announces that he will prepare a three-people Indian act for vaudeville. The trio will consist of Os-Ko-Mon, who will be supported by two Indian girls.

BEE PALMER FOR SHUBERT VAUDE.

"Bee" Palmer, who is now appearing at the Folies Bergere, New York, will shortly be seen in vaudeville, negotiations now being under way with the Shuberts for an appearance within three weeks; Lou Leslie is handling the booking.

FRANK MORRELL IN HOSPITAL

CHICAGO, Ill., Sept. 26.—Frank Morrell is a patient at the American Theatrical Hospital where attending physicians report him as improving. Earlier in the week Morrell was reported to be seriously ill.

NEW ACTS

Harry Ruby and Bert Kalmar, song writers, have gone into vaudeville doing a new singing and dancing act, on the United time.

Harry Rogers, formerly of Raymo and Rogers, and Frank Lewis, formerly Lewis and Leona, will be seen in a new act shortly.

Al Williams, seen last year with Foster Ball, will open shortly in a new act with Ruth Parker, under the direction of Rosalie Stewart.

Rae Samuels will open in Pittsburgh in a new act which has been written for her by Stern, Marks and Haymond.

Bruce Morgan, formerly of Morgan and Gates, and Mickey Moran, formerly of Lane and Moran, have teamed up in a new comedy talking act.

Sammy Wright will open in a new single act called "The Walking Delegate," written for him by Andy Rice, at Proctor's 58th Street theatre on Nov. 7th.

Harry Goodwin, recently with Tony Martin, and formerly with Avon Comedy Four, will be seen in a new act shortly with Henry Berman, formerly of Berman and Dody. The act will be known as "Hired and Fired," and was written by Darby Arenson.

Mazie Clifton, formerly of Reed and Clifton, and Miss Billie De Rex, previously a single act, are rehearsing a new act, in which they are assisted by B. T. Barrett. The act, written by Tommy Gray, is a comedy, talking, singing and dancing act, and will be billed as Clifton & De Rex and the Censor.

Franklyn Farnum and June Astor, formerly in Ziegfeld's "Frolic," are preparing a new act written for them by Cliff Hess.

Kincaid and Kincaid, a man and woman ventriloquist act, is trying out at the Harlem Opera House. The act uses a special set, and special lighting effects.

Harry Conor is rehearsing a new farce for vaudeville called, "A Wide-Awake Man," which will be presented by a cast of six. It will open early next month.

Walter L. Rosemont and Meyer Golden are producing a new musical comedy act which is being rehearsed under the direction of Mr. Rosemont. Barton and Sparling will be featured as singing and talking comedians, and they will head a company of nine singing and dancing specialty performers. The act expects to open next week at a local house.

CHAPLIN FILM FOR VAUDEVILLE

Charlie Chaplin's latest comedy film, "The Idle Class," which is being shown at the Strand Theatre this week, has been booked over the entire Keith circuit, including the Palace. The Moss, Proctor, and Keith split week theatres, will also play the film.

The picture is in two reels, and not in five, as the last few Chaplin releases have been. But even with the two reels, it is very probable that the vaudeville bills in all the houses in which the film will be shown will be cut down by one or two acts. It will play the circuits during the month of October, being released in the different houses from week to week, according to the territories.

DRESSLER AND MURRAY IN ACT

Marie Dressler, and John T. Murray, opened in the Chestnut Street Opera House in Philadelphia this Monday, in a new act called, "Bits From the Winter Garden," in which they are supported by three people. The act will play the Shubert vaudeville circuit.

BENNETT WITH TOM POWELL

CHICAGO, Ill., Sept. 26.—Joe Bennett has resigned from the staff of the Meakin Agency and accepted a similar position with the booking agency controlled by Tom Powell.

PALACE PLAYS SIX HEADLINE ACTS

EQUAL BILLING FOR ALL

With six acts headlining the bill at B. Keith's Palace theatre this week, the office took no chance on any quarrels over billing, either in front of the theatre, or in the paid advertising, by running all announcements of the show, according to the time schedule on which the acts were supposed to appear. The five features this week are Sophie Tucker and Band, the Lightner Sisters and Newton Alexander, William and Gordon Dooley, Harry Fox, Harry Watson, Jr. and Wellington Cross.

None of the acts were given billing on top, except the opening act, which was billed in advertisements and in front of the theatre, according to the spot the act went on, in the show. The six feature acts were billed in larger type than the other, but not one of the six had his or her name printed larger than the other five.

Thus all temperamental displays were diplomatically avoided. This system was found successful at the Colonial during the past two seasons and has been continued this season. The Hamilton and all other houses, in cases where more than one or two feature acts are on the bill, have also used it innumerable times. It will probably be a permanent installment over the entire circuit before long.

SUNDAY SHOWS STARTING

The Keith vaudeville exchange will start a season of Sunday vaudeville concerts at the Majestic Theatre in Brooklyn, on Sunday, October 2. A vaudeville bill of eight acts will be given. For the opening bill on this Sunday, Karyl Norman, the Creole Fashion Plate, will headline, doubling from the Academy of Music, where Keith Sunday concerts were started several weeks ago.

This will make two Brooklyn houses playing Keith Sunday concerts, in addition to the regular Keith houses playing full and split vaudeville. The Sunday concerts in New York, at the New Amsterdam, and probably the Manhattan Opera House, will be started within a few weeks.

SPANISH ACT FOR KEITH TIME

Bonita Lopez and Company are producing their Spanish novelty act which will be new to this country, although well known in Spain and Mexico where they have played it for years. The act is being staged by Leo La Blanc, and will be introduced for the first time in America at a local Keith house shortly. There are five in the cast.

ROCKWELL & FOX AGAIN

After a separation of twenty-five weeks, the team of George Rockwell and Al Fox will reunite. The team split at the conclusion of the run of George White's "Scandals of 1920," at the Colonial Theatre, Boston on April 9th.

The act has been booked over the Keith time and will open at Toledo, Ohio on October 3rd.

LONG ROUTE FOR CLARK CO.

CHICAGO, Ill., Sept. 26.—Roberts-Clark Company have been given one of the longest routes issued this season by the Western Vaudeville Managers' Association. The act is booked consecutively up until July, 1922. It is a T. Dwight Pepple production.

HIGGINS IS RIALTO MANAGER

James W. Higgins has been lately appointed as manager of the Rialto, the Orpheum Theatre in St. Louis.

EXTRA SHOWS FOR HOLIDAY

B. F. Keith's Boro Park Theatre, B. S. Moss' Franklyn and Regent Theatres, and a large number of Loew Theatres in New York, will play an extra performance on the first two days of next week, October 3rd and 4th, the occasion being the Jewish New Year, known as Rosh Hashonah. The Keith and Moss houses mentioned, ordinarily play two shows a day on week days, but on Monday and Tuesday, will play three. These houses have been selected for the extra performances because of the neighborhoods in which they are situated, the majority of patrons being Jewish.

The Loew theatres will increase their performances on Monday and Tuesday, from three shows a day, to four shows a day. The theatres which will be affected by this extra performance on those two days are the Delancey Street, the Avenue B, the Boulevard, the Palace, the Metropolitan, and others patronized mostly by Jewish people.

The Fox circuit has as yet made no definite decision as regard extra performances, but it is probable that the Crotona, now playing two a day, the City playing three, the Folly playing three, and others in Yiddish sections, will increase the number of performances with one more on those days.

FRIEDENWALD TO BOOK

CHICAGO, Ill., Sept. 26.—Norman Friedenwald, formerly an independent agent and more recently producer of musical comedy attractions, has been granted a personal franchise from Alexander Pantages with permission to book his attractions through the New York offices of the Pantages Circuit. Friedenwald retired from the booking business to produce and manage his own musical attractions. One of his biggest successes was "My Honolulu Girl." He ended his booking career in the days of William Morris. Friedenwald departed for New York last Tuesday and will establish offices in the eastern metropolis.

N. V. A. COMPLAINTS

Tim and Gladys Guilfoyle have complained against Price and Gilmore, alleging that the latter team are infringing on their entire act, using the same idea and most of the lines.

John M. Holden alleges that Joannys is infringing on his act, which consists of "colored shadowgraphy."

Alexandria has filed complaint against Willie and Joe Mandel, claiming that they are infringing on his act in using the "property man—dark stage" opening.

The Three White Kuhn claim that Dave Harris is infringing on their bass viol comedy bit.

CONCERTS START AT RIVIERA

The first Shubert Sunday concert at the Shubert-Riviera for this season was held on September 25, last Sunday. The House played six vaudeville acts and a feature motion picture, which policy will undoubtedly be continued for the remainder of the season.

Among the acts on the bill last Sunday were Paul and Pauline, Fred and Tommy Allen, "The Buyer," Hector, and "The Climax." A Wallace Reid picture was the feature.

NELLY DALY TO PLAY VODE

Nelly Daly, of the Daly family, and cousin to Vinie Daly, will be seen shortly in a new single act on the Keith circuit, opening in October. William Russell Myers is writing the act for her.

FLORENCE BENNETT ILL

Cunningham and Bennett were forced to withdraw from the bill at the Broadway last Wednesday night due to the sudden illness of Florence Bennett.

Melba Thelma deputized for the remainder of the week.

VAUDEVILLE

WINTER GARDEN

The first vaudeville show at this house is a big bill evidently made up with the idea of pleasing the regular Winter Garden patrons, for it is largely of the production order. It moved along at a great rate, however, starting off with speed and maintaining it during the greater part of the bill.

The show ran late, however, and the late acts had to contend with a number of walkouts.

Olympia Desvall opened the show and did excellently despite the fact that the house was not filled. Mlle. Desvall, assisted by two men, two horses and a number of dogs, offered an animal act of excellent merit.

Ben Linn, billed as "The Nimble Nymph," proved to be a very stout fellow, who sang in a fairly good voice, but who registered more strongly with his attempts at dancing, his avoirdupois making his efforts good for comedy.

Tameo Kajama was about the best turn of the first half of the bill, as far as a vaudeville standard is concerned, and for that matter, one of the strongest on the bill. He did his "concentration" offering, doing the seemingly impossible, by writing upside down, talking on a subject, reading a paper, and cube root, mentally at the same time.

Hal Ford and Gitz Rice were disappointing. Ford is a very good man for production, where his work has some character or part to bring forth his personality effectively, but in straight routine of songs, talk and a bit of a dance, he doesn't register as strongly as we have seen him do in the legitimate field. Gitz Rice and "Dear Old Pal" seem to be about as closely related as Sarah Bernhardt and the billing "farewell tour," for he again uses that number at the opening and closing of this act.

The Moran and Wiser Revue, in four scenes, is a part of the former Century Promenade show, which has been cut into three tabloids for Shubert vaudeville. For vaudeville, the Moran and Wiser revue can stand a lot of cutting, and undoubtedly will. The cast includes Cliff Edwards, Clarence Harvey, Frank Hurst, Marjorie Carvelle, Bert Best, Ann Toddings, Gertrude Mudge and a chorus of twelve. The staging is beautiful, the costumes in the same class, but while the act is what one would expect to see in the Winter Garden, it isn't what one expects to see in vaudeville. Cutting can be made by taking out the encores, production style. A lot of the talk needs eliminating and cutting, and this will improve the act greatly.

The news reel was cut and the cartoon left out after intermission, which started at 4:30.

Jim Barton and company replaced the Avon Comedy Four, doing some very clever talk that came naturally with the "souse" character, so excellently done by Barton. Barton also did several dance bits to satisfy the audience's demands for encores. He scored a hit of great proportions.

Du-Calion, a good-looking Englishman, assisted by a shapely girl in tights, proved to be very clever, in fact, one of the few good ones from his country. There are several parts of the act which can be improved but time will help that. The "cheek" gag should be eliminated. But his manner of telling the audience to "go boil yourselves," and the typical English "same to you with nobs on," proved to be novelties and were the big laughs of the act, although his style of delivery is mostly to be credited for the laughs.

It was past 5:30 when Nora Bayes, assisted by Allen Edwards went on, and the singer, just back from England, scored a great success. Her work needs no comment, she is the only one in her class.

Torino, a foreign juggling act, closed the show.

G. J. H.

VAUDEVILLE REVIEWS

PALACE

William and Gordon Dooley with the Morin Sisters were the outstanding legitimate applause hit of the bill this week and Sophie Tucker received the most applause in the second half.

Reynolds Donegan and Company in a skating act that is pretentious, opened, the girls looking well in changes of costume; the auditorium was sparsely settled which may have accounted for the fact that the act did not go as well at the finish as it otherwise probably would.

Miller and Capman did not register until near the conclusion of their act when their instep dancing sent them over well.

Bobbe and Nelson received a solid hand on Nelson's rendition of a published number after the manner of Al Jolson, but otherwise the act did not get much, Bobbie being quite hoarse and evidently suffering from a cold. The gag about picking up so many "Tramps" which refers to girls, is neither nice nor refined. At the finish of the act, the singing was pitched wrong and sounded decidedly off key.

William and Gordon Dooley in their older act, assisted by the Morin Sisters, were a decided and emphatic hit and took a couple of encores. The Morin Sisters looked effective in several changes of costume and registered strongly with their dancing but it was the "falls" and comedy of the Dooley boys, that were in the main, responsible for the applause honors.

Wellington Cross sang several numbers, did the burlesque mind reading bit and the burlesque melodramatic sketch that we caught at Proctor's Fifth Avenue recently. The suggestive gags in the monologue should come out, especially the answer to the girl, "marry the rich man and be good to the poor," with the subsequent significant wait, and also the one about the fellow being wealthy through betting on the race, and the girl asking Beatrice Fairfax whether she would advise marriage, to which an answer is received, "Why change his luck?"

The Lightner Sisters and Alexander followed, the turn being essentially the same as upon its previous visit to this house with Winnie's vocal ballad solo getting strenuous applause returns that made an encore imperative.

Sophie Tucker, assisted by a Jazz Band, sang a number of old songs and some new ones. Several of the numbers contained some very "Blue" lines, especially the song "When They Get Too Wild For Everyone Else—Perfect For Me," which is of the cabaret order and would be even broadly suggestive there; it failed to get much response from those present. "When You Do The Chicago," has the lines "When you feel yourself burning, then you know that you're learning, the Chicago."

"Eli Eli" was played by the Jazz Band, following which "Nobody's Fool" made a hit and "Listen To Me Alexander," the music of which Miss Tucker says she wrote, although it sounded a great deal like "Hesitation Blues."

Miss Tucker took several encores, received flowers and made a speech of thanks after having been on the stage twenty-five minutes.

Harry Fox, assisted by Beatrice Curtis and an unprogrammed pianist, presented the same act we have reviewed before. He has the same line of material, some of which is broad.

Failed to get much applause worth mentioning and did not come back for bows. The wait which followed and the lateness of the hour, 5:35, made the spot very difficult for Harry Watson, Jr., who closed the show, but under the circumstances, to the much emptied auditorium, he did as well as could be expected.

H. W. M.

FORTY-FOURTH ST.

Fred Daab directed the orchestra for the overture, but the vaudeville acts had their music cues taken care of by Melvin Franklin, who formerly directed "Snapshots of 1921" and who is apparently traveling with this show because of the Lew Fields vaudeville version of the show.

Jack and Kitty De Maco opened when there were quite a number of empty seats throughout the audience, but which were filled as the show progressed. The De Macos do an aerial act, using Roman rings in the shape of tennis racquets. The pair do a dandy routine.

For over two years we have caught Armstrong and James, and each time we have suggested that the bit of vulgar business done in the "Nance" part of the act, where the straight man places his hand over the breast of the black-face "Nance," resulting in a suggestive look and remark from the black-face comic, should be eliminated. It certainly doesn't belong in a refined vaudeville show, and it would be an excellent idea to eliminate it. It wasn't in keeping with the class of the rest of the acts on the bill. "Sandy Hook was a Scotchman," "Lion-tamer—lyn' hound," "I couldn't be so deceitful," the last two being used by Gallagher and Rolley and the first one a relic of Joe Miller, are samples of the newness and originality of the material.

Billy "Swede" Hall in his "Hilda" character, assisted by a young chap and a straight woman, who, by the way, is remarkably good in all her work, did more than please with the act and the character. Hall did a bit in "one" to make room for the setting of the stage after his offering.

Besides Hall, there were two other acts working in full stage during the first half, excluding the opener. Yvette and McConnell and Simpson, all in full stage, following each other one, a rather poor arrangement apparently, yet which worked without a hitch or stage wait on Monday evening. Yvette is doing the same opening to her act, with Eddie Cook and Kino Clark, but has also added some very good bits, one being a solo by herself in which she plays excellently the "Elegy" with her violin muted. Eddie Cook and his saxophone and Kino Clark at the piano are more than "and companies," doing their bits excellently.

We have lost count of the amount of times we have seen Lulu McConnell and Grant Simpson in their "At Home" skit, and have as yet to see it without laughing and fully enjoying the offering. Miss McConnell's work is always sure-fire and the others offer no faults to be commented on.

P. T. Selbit and company opened the second half, doing his version of "Sawing a Woman in Half," billed as "direct from Europe, where he created and presented this astounding paradox to the confusion of plagiarists and imitators." Selbit must be given credit for a marvelous piece of work in his illusion.

Vinie Daly, with some new songs and dances, was in better voice and danced better than we have ever seen her. And that is saying a great deal, for she is a wonderful show-woman.

Fred Allen, with some of the cleverest and most original material to be seen, was just one hysterical laugh from start to finish.

Lew Fields and Lulu McConnell, with a wonderful cast, did a vaudeville version of "Snapshots" that is excellently staged. There is no fault to be found, except for some strengthening which could be added in the comedy end.

G. J. H.

RIVERSIDE

The opposition bills being offered down the line are beginning to have a noticeable effect on the house attendance up-town and may have had something to do with the show, which suffers considerably from repetition for one thing. Five out of the nine acts on the bill offered buck and wing dancing, and at least one of the acts specialized in, while in another act is was the piece de resistance. "Hurios," as a Roman athlete, opened the bill, being discovered posing on a pedestal and then going into some balancing and athletic stunts.

The dancing reputation of the Rooneys did not fall below the mark in the act of Walter Clinton and Julia Rooney. They presented their skit "After Dark" in the second spot, the first part of which was done with the stage darkened and a flash light was held by each and flashed on each other while they were engaged in some talk, going into song and dance soon after. After some clever dancing by both, Miss Rooney impersonated her father doing an unusually clever turn.

Raymond Bond in "Remnants," a quaint sort of a sketch, with Eleanor Magnuson, went over well in the third spot. The locale is a buyer's office in a New York department store with Miss Magnuson as a buyer. Raymond is the salesman from a small town who has learned the art from a book. He manages to get into her office and his persistence in attempting to sell her some hosiery was humorous, in fact the dialogue was breezy and amusing throughout the skit. The salesman is a "good talker" and he finally hits the line of talk that strikes the buyer's vulnerable spot and it ends up with him getting the order as well as herself.

"Wanted a Cook," with Kate Elinore and "Sam" Williams, a new version of a comedy supplied countless laughs all through the act, Miss Elinore proving to be a clever comedienne. The man played a straight part and for diversion sang at the piano, including an impression of Eddie Leonard singing his well known favorite song. This was done in three while the opening and closing of the act was done in one. The dialogue was replete with new gags that went over well as did the eccentric style of the woman's make-up and dress, which was changed two or three times.

The Ford Sisters closed the first half with a dancing routine, which in a way offers a relief from the usual run of Sister dance acts. They were assisted by D. Appolon, tenor, who filled in the interludes as well as singing one or two introductions to the girls' turns. Their orchestra was also in evidence, but just enough to please. The girls offered a variety of dances wearing pretty costumes, and believed in working. Most of their dances were not the easy kind despite the fact that they do not attempt some of the classical stunts most dancing acts offer. They did an old-fashioned minuet, Spanish dances, Indian number and much buck and wing dancing, which they know how to do unusually well.

Tom Smith opened the second half with an act that stalls a little and has a goodly percentage of hokum. He was assisted at the piano by an unbilled man. Mr. Smith sung and flopped upon the stage in English music hall manner and though he did a few steps now and then as he went along it wasn't until the close of the act that he offered something that amused, namely a burlesque on a ventriloquist and mind-reading act. Ray Raymond and Melody Chalmers gave a performance of singing and some dancing that dragged a times and was uninteresting. Ben Welch in the next to closing spot scored a hit as usual with his monologue and character study. Roland Travers, illusionist, closed the show.

M. H. S.

VAUDEVILLE

COLONIAL

The bill was opened this week by Monroe and Grant in their initially camouflaged trampoline act which we have described in detail several times; it might be well for them to remember that engine is not pronounced "ingine."

Dotson, in the second spot, proved his worth as a sure fire show stopper for he "mopped up" with his clever, fast stepping. Dotson received a reception upon his entrance and certainly lived up to the confidence of his admirers.

Solly Ward and Co., with Marion Murray, presented the satirical comedy "Babies," which we reviewed last week at another theatre and have described in detail several times. At this house, Ward held them well and the act drew hearty laughs throughout and applause at the conclusion. Ward is a clever artist, clean cut in his work and never offensive by reason of vulgarity or suggestiveness.

Craig Campbell, with Hector McCarthy at the piano, sang several numbers, but made a vaudeville faux pas by using for his opening number an aria from Guonod's "Romeo and Juliet," which was not suitable and made the gallery restless. Any of the others would have been better as was proved by the way they were received.

"There'll Never Be One Like You" went for a good hand as did "Tying Apples on the Lilac Tree," which is moulded after an idea incorporated in a song of years ago entitled "Tying the Leaves So They Won't Come Down." Hector McCarthy played the Liszt transcription from Rigoletto and was rewarded with a good hand. At the finish of the act, McCarthy played the introduction of Tosti's "Goodbye," but Campbell said he would sing "Pagliacci," which he did, getting over well at the conclusion.

Hal Skelly and Co. presented "The Mutual Man," which is rather weak in plot, but serves for the introduction of a number of specialties, although inconsistent with the plot. The singing and dancing specialties are of the musical comedy order, and with the exception of the dancing of Midgie Miller, which was a riot, lack vaudeville punch. Eunice Sauvain has some pretty musical tones in her voice, and Skelly danced nimbly. He might change the red tie for some other color, the gallery starting to kid at the outset and make sounds as if kissing.

"The Mutual Man" is really an insurance agent, but the girls mistake him for a motion picture man and surmise they are going to have engagements in the movies. When the denouement takes place one faints on the sofa and the other gives him a very dramatic call. Concluded with a song and dance getting over only fairly well, the applause strengthening decidedly when Miss Miller returned for bows.

In the next spot, Billie Shaw had billed, Arman Kaliz was programmed, and Adelaide and Hughes appeared. The dancing of these adepts of the terpsichorean art has been dilated on times innumerable by the writer and there is little that can be added thereto.

Under other circumstances, the reviewer has seen them a riot, but they only went over fair due to decided and annoying discrepancies in the music. Hughes continually coaching his own pianist, who seemed new, and the orchestra which was decidedly out of tempo most of the time. "You might think it was a horse race," "come on brass," and other remarks, showed his mental perturbation.

Joe Rolley and Co. presented "At Palm Beach," formerly done by Gallagher and Rolley; we have described the act in detail before and reviewed it last week.

The El Rey Sisters, with their skating, brought a bill with plenty of diversity to a conclusion, being rewarded for their efforts with applause.

H. W. M.

SMITH AND DALE OUT

Smith and Dale, billed to appear at the Winter Garden this week, did not appear, due to a misunderstanding in regard to billing.

SHOW REVIEWS

ROYAL

Opening the show at the Royal Theatre were the Three Lordons, a trampoline and trapeze act, done by three boys. There is a good deal of comedy done by one of the boys, in the way of falls, balancing, and trick holds on the trapeze. The act was well done, and was well received.

Bill Robinson, a colored performer, divided the honors of the performance with Patricola. Robinson does some swift work with his hands and feet, scoring a knock-out. He gave imitations of the mosquito and the jazz and solo trombone, besides his dancing. He took one encore, and could have held the house with more.

Lou and Jean Archer in "Tailor-Maid" were very good. The act consists of girl and boy. The girl acts as a manikin, while the boy does costume-designing. A cute act, well done. The costumes are very attractive, the first a "Follies" costume of gold cloth, with jet beads and orange ostrich feathers. The second a Chinese, done in pale blue-green, with spangles. The third, a tough girl of the Bowery. The partners sing and dance as well.

Jack La Vier, a red-headed chap with a sense of humor, held down the fourth spot easily with his nonsense, and his traveling circus, which turns out to be a trapeze. He announces the tricks that he will do, and then attempts to do them. He goes through a terrible ordeal in his attempt to get on the trapeze, getting all mixed up, and nearly strangling himself in the trial. After he is up there, he does very little except talk, but his talk is worth while, and gets over well. He finishes with a fake drop that sets the audience gasping.

Harry Carroll and Co., in the "Varieties of 1921" were fine, and deserved the hand that they got. Carroll plays the piano and introduces the actors, who were Grace Fisher, as prima donna; Harry Laughlin, juvenile; the Bennett Twins, who were a riot with their dancing, and the Six Slick Chicks. The act, without doubt, belonged to the Bennett Twins. The prima donna has a fine voice and was well received on her numbers. There is a gypsy dance with the whole company, and several songs, a solo dance by the juvenile, and two or three double dances by the Bennett Twins. The act had a little trouble with the lights and with the orchestra, but it did not take away from the value of the offering.

Roger Imhof, Marcelle Coreene and Company presenting "In a Pest House," shows the tribulations of an old Irishman who, incidentally, in trying to sleep in a country hotel, finds himself mixed up with an old fireman, a nurse, the landlady, a baby, and a mattress made of coal. A very funny offering with a good laugh in every line. A well-cast and well-rendered piece, which was good for a twenty-minute laugh.

Patricola was a riot with her rendition of the popular melodies of the day. She dances, plays the violin, and sings all at one time, and the audience was with her from the start to the finish. She sings "coon" songs without being a "coon-shouter." She took one encore and could have had more.

Davis and Pelle, two boys who have a nifty balancing act, closed the show. These two have the regulation act of its type, but have a lot of class and showmanship thrown in. An act that deserves a better spot in which to demonstrate the abilities of the two.

D. S. B.

DIXON BOOKING ACTS

Henry Dixon has opened a vaudeville booking office in the Columbia Theatre building. He is booking standard acts.

81st STREET

Howard and Helen Savage opened the bill with some trick rifle shooting. There were a few difficult shots attempted which pleased the audience. The William Tell stunt was pulled with telling effect, Savage shooting off six balloons from a crown on Miss Savage's head. He also shoots one from above his own head by means of a gun on a tripod.

The Perry Sisters were very good with their different song numbers. The comedy attempted by one is not very choice, but is hardly able to be criticized. The act went over fairly well.

In the third spot came Newell and Most, a versatile boy and girl, offering "On the Lawn," a comedy skit, which was well done and well received. They were a success. The couple did some fast eccentric dances, both single and double, which were well worth watching.

Frances Pritchard and Company were a small riot, and divided the honors of the evening with Herman Timbery. Miss Pritchard is no mean dancer, and is more than ably assisted by Edward Tierny and James Donnelly. The boys are attempting to gain her hand and she suggests that they dance it out, the audience to be the judge. Each boy tries to "crab" the other's act. Finally, Donnelly black-jacks Tierny, and the two do an eccentric dance, Tierny staggering about the floor. The dance stopped the show. Miss Pritchard then demonstrated her ability to hold down the title of Terpsichorean artiste, to the delight of the audience. The boys were applauded when they reappeared announcing that they would give a few imitations of famous dancers. They started off with George Primrose, and ended with an interpretation of Ruth St. Denis. The last dance stopped the show until the boys did another. After which they vow never to dance again, but when they see Miss Pritchard however, they break their bond and the three finish with a whirlwind triple dance. This act scored heavily.

Herman Timberg was the hit of the evening, with his comedy. He starts off with a monologue, after which he does some imitations of the famous singing and dancing comedians, Jolson, Fields, and George M. being the more important. At the conclusion of the imitation of George Cohan, Timberg pulls out a silk American flag, with a statement, "I ain't taking no chances." Finally he announces that he will give the derivation of any word that the audience may desire to give him. Bill Newell is standing in the wings, in view of the audience, and, hearing this, walks out, and starts firing questions at him. Some very funny comedy is the result of this bit of the performance. Timberg was a riot from the start, and his act is good for a laugh anywhere.

Closing the six act bill came Frank Ellis in the George Chooos offering, "The Dress Rehearsal," a burlesque on the popular melo-drama of yesterday. Ellis takes the part of the author of the piece, and does his comedy from the orchestra floor. As the act proceeds, showing the effeminate leading man, the simpering soubrette, the heavy vamp, and the villain, who, with much loud laughter and many grunts, shows the audience that he is full of deviltry, the burlesque is more and more pronounced, until, at the finish, everyone produces his or her gun, and fires at the person next to them. In three cases out of four the guns refuse to go off. Finally, after all the participants of the act are deservedly shot, the author gets the "hook." However, the house had a good time, and gave value for value received.

D. S. B.

NEW ACTS

CHARLES RICHMAN AND CO.

Theatre—Audubon.

Style—"Nettie."

Time—Twenty minutes.

Setting—In three (special).

For his new vaudeville tour, Charles Richman, who is generally associated with the legitimate stage, has secured a playlet written by George Ade, called "Nettie," which, in itself, is good enough to play any big time or first class vaudeville bill, for it is one of the cleverest comedy offerings to be seen.

Richman has with him a company of three men, one of whom plays the part of a waiter, another, that of the rone type, and the third, is the youngest of the four. This last chap might do a great deal to improve his part of the act by wearing a dress suit that will give some sort of hint that it was made for him to wear, and not for a man about fifty pounds heavier.

The scene is laid in a restaurant, where Richman, who has just come to town, has made an appointment to meet a certain young lady, a Nettie Valentine, in whom he has taken a great interest. While waiting, and conversing with the waiter, the young man enters. He tells Richman that Miss Valentine would not be able to meet him that evening. As the conversation goes on, this chap states that it is due to his intercepting Richman's note, that the lady would not keep the appointment. He has done this, the young man says, to protect her, and then goes on to tell of his great interest in Nettie. He tells how they met, of how hard the poor girl was trying to make a success studying music, of how he bought her a piano, and gave her money to buy a sable coat. Not a gift, he states, for the girl was so honorable, that she insisted upon giving him a note for the money, payable at six per cent interest. And for this occasion, he has brought her a diamond horse-shoe, she having expressed her admiration of one often.

To all this, Richman listens at first with amazement, and then with disgust, and finally with amusement. For he remembers, that Nettie pulled the same gag on him, when he first met her, as she did with the young man. He also gave her a piano, money for a sable coat, receiving a note in return, and had brought a diamond horse-shoe this evening.

The third man, of the rone type, arrives, and they find the three are acquaintances. He begs them to let him have that particular room in the restaurant, as it was the favorite place of the lady who was to meet him. He starts telling them about Nettie, towards whom he feels like a father, and how he met her, and goes through the same routine about her innocence, the music study, the piano, sable coat money, note with interest, and horse-shoe diamond.

The old man proposes that they have a drink with him before they leave, which they do, drinking to Nettie. Richman and the young man leave their diamond horse-shoe for Nettie, and bid the old man good-night wishing him a pleasant time, and not revealing their acquaintance with her. They have learned meanwhile, that the innocent Nettie reserved that room in the restaurant for every night, showing up with a different man.

The cast are all good. The lines and plot are more of an O. Henry twist than the general George Ade style, but that isn't to imply that Ade hasn't done an original and clever piece of work in "Nettie."

G. J. H.

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

Hoen and Dupree in their initially camouflaged shooting act which we have reviewed several times, proved a good opening act, getting over very well.

Lowry and Prince, in the second spot, with songs and dances, registered chiefly through the dancing of the man which was quite good, the acrobatic, eccentric, tanglefoot contortions finding considerable favor with those present. The girl made a cute looking boy and the turn got over well at the finish, although the first part seemed to lack punch in the local renditions.

Bill, Genevieve and Walter have a bicycle act in which by far the outstanding hit is the exceptional unicycle riding of one of the men, who does some very clever feats atop a high unicycle and made a hit with other one-wheeled tricks. The girl looked well in white tights and a bodice of cascaded gold bullion fringe.

Frank Ward did not fare well; his comedy at the opening is poor and needs replacement. The dancing dolls in which a number of different steps are illustrated by means of dolls attached to his hands, the fingers taking the place of legs, is a novelty, but when the orchestra missed the tempo several times, Ward walked off rather peevishly and refused to come back for even one bow although the spot was held.

Anderson and Burt, man and woman in a cleverly written and admirably delivered vehicle "The Dizzy Heights" by Paul Gerard, have a decided novelty in a laughing hit that is clean; for detailed review, see under New Acts.

Screened announcements were interjected at this point regarding the attractions for the first half of the coming week.

Cook and Oatman, in a singing turn that shows class, refinement and dressing, went over nicely. The tempo seems to drag in spots particularly at the finish when through an effort to be artistic, a number is sung in a diaphragm cut-off spot; it was pretty but lacked the vaudeville punch, so did also the catch lines in Miss Oatman's song, "John Had Something On His Mind Beside His Hat."

The Ford dancers made the biggest hit the writer has ever witnessed at this house getting emphatic applause with the ring of sincerity and spontaneity.

Joe Rolley and Co. presented the same act as was formerly done by Gallagher and Rolley. The new straight man is not nearly so good and works in an explosive manner, talking much too fast.

"An Artistic Treat," a series of statue poses, reviewed before, closed a good bill. H. W. M.

CITY

The Three Necesses opened the bill with a skating act. The set is laid in Switzerland, and while there was some good work on the steel runners, the act lacked the stimulus needed in an offering of its kind.

Curry and Graham, man and woman, did well. The man has a nice voice, and the wit of the Irish, while the girl sticks to the Scotch. After an argument as to the popularity of their respective national songs, they use the audience as a judge, and sing the songs of their countries, finishing with a dual number about the flowing bow.

Grace Bishop and Co. were well received in their sketch, which was a story of an old business man who had to meet a note for \$3,000 or lose what he had. His ward, a pleasing young lady, comes to his succor, and the old chap takes a new lease on life.

Howard and Brown, two colored performers, were the riot of the evening. Miss Brown is exceedingly attractive, and does some fine singing and dancing. Her partner is a wizard with his feet, and the two were a decided hit. A corking act with fine material.

Henshaw and Avery had a neat offering and received notice. Man and woman do a dual recitation on the subject of life, after which they demonstrated the manner in which a man and wife act when at a party, and how they act when returning in a taxi, which the wife has demanded, and which the husband doesn't want to pay for. In the sixth spot came the feature act, McKay's Revue, full of bagpipes, Scotch lads and lassies. The comedienne was very good, and caused much mirth with her pithy sayings, and by her actions, while the prima donna was deserving of the name. Her notes are all clear, and the music is suited to her voice. The hornpipe is done by a boy and girl, after which a rendition of a peasant dance, with a dash of the Lancashire clog, McKay gives a very fair impersonation of Harry Lauder singing "When I Was Twenty-one." A rousing finish with a fine bag-pipe band, the comedienne's drum playing being one of the features of the act.

Ash and Hyames, the typical straight man and other as comedian, had some good numbers which they put over in good shape, but there were a whole lot of the ancient worn-out wheezes that had been repainted. Charles D. Hart and Co., a dancing act that didn't get over very well. The girl acting as a prologuer, has a very good singing voice and uses it, but the rest of the act was not so good. There is little personality or style to it. D. S. B.

AUDUBON

(Last Half)

Business has improved here one-hundred fold over last season. On Thursday afternoon the attendance was the biggest we have ever seen it here on a matinee, barring the time "Over the Hill" was played here. The film attraction for this half of the week was "The Old Nest," and with it was a vaudeville show that played very well.

The Herman Brothers followed the overture, played by the orchestra, which is again directed by Charles Drury, who has been away for two years. The two brothers did a routine of hand-to-hand work, and gymnast stunts effectively.

Gaylor and Laneton and Company, two women and the "Co." being a man, offered "The Apple Sisters, Seedy and Cora," which was done for a few weeks in New York by a two-man act about two years ago, the act having come in from the West, to where, we understand, they soon returned. However, it is said that Miss Gaylor has been doing this act for several years with a different partner. The act is practically the same as done by the men, with the exception of the women working in blackface in the opening bit, and with some different lines here and there. They drew lots of laughs, but were weak on the closing bit in one.

Pierce Keegan and Margie O'Rourke, the first formerly of Keegan and Edwards, and the other formerly of Adelphi and O'Rourke, were more than pleasing. The two have personalities that are surefire, and their delivery, especially the "society dance" bit, stamp them as very clever performers.

Charles Richman and a company of three men offered one of the cleverest comedy sketches to be seen in vaudeville, called "Nettie," which was written by George Ade. It will be reviewed in detail under New Acts.

Dobbs and Watkins are doing a routine which is practically the same as done some time ago by Dobbs and Welch, the comic in this team being the same Dobbs, playing the part of the janitor. They have a few new lines and bits, one of them being a ballad by the straight man, sung in good voice. Some of the gags are old, but got big laughs, nevertheless. Among them is the Phil Baker, "Merry Xmas," "Here's the garbage," rehearsed, and also the old Bergdoll gag, "Did he get away again?" revised in a manner that brings in Eddie Rickenbacker. The gag was a big laugh and that's what counts.

The Criterion Dancers, consisting of a girl solo dancer, a female dance team, one male dancer and a girl at the piano, closed the show. The solo work by the girl, especially her oriental number, was the best in the offering. G. J. H.

FRANKLYN

(Last Half)

The house was almost sold out on Thursday evening, and with 3,500 seats in the house, that's going some. This may have been partly due to the film attraction, "Experience," and undoubtedly a great deal of it was due to the "Song Contest," which was inaugurated by Harold Eldridge, on that night. It will not be amiss, by the way, to give credit to Eldridge for the excellent way he managed the contest, for such an affair is generally the signal for the "gods" in the house to get busy. Eldridge, however, has a manner of making them keep quiet that is forceful, and yet courteous.

The vaudeville layout was not so good on the whole, and for the most part made for small time entertainment. The opening act, Frank Shields, was one of the best features of the show, with some remarkable rope-spinning stunts, dancing and doing acrobatic work while he twirled his lariats.

Murray? Voelk were on second. The question mark should go after the entire name and not in the middle of it. The comic formerly had a fairly good voice, but now forces it too much. The straight man had a good voice, and perhaps if given a solo might do well with it. The comedy includes gags such as "A girl was arrested last week for wearing a one-piece bathing suit, and the judge held her for further examination." The gag is not only old, but in poor taste, and to make it worse, is delivered in suggestive manner.

Coogan and Casey, with their skit about a chap taking a girl home after taking her out for a good time, and then trying to get some return for his money at the door, have been reviewed innumerable times in these columns. Alan Coogan's dance is still the best part of the act.

Middleton and Spellmeyer, with an unbilled man in the company, were subject to the annoyance of having a few walk-outs during their offering. Western sketches evidently don't appeal very much to this collection of Bronxites.

Herman Timberg almost stopped the show, and had he chose to jockey applause, could easily have done so. Timberg has some clever talk material, but with this bunch, it was his dancing which appealed most.

The Great Leon closed the show with his magic offering. His "dark and water" stunt is one of the most remarkable seen in vaudeville. G. J. H.

STATE

(Last Half)

The Raymond Overture was well played by the orchestra which is getting to be quite a feature at this house and drawing more of a hand than most of the acts.

Clifford and Bothwell, the first act, have an exceptionally good offering that made as big a hit as any act the writer has reviewed at this theatre and more of a hit than most of them. Shows class, refinement, ability, artistic merit and big time calibre; reviewed in detail under New Acts.

"Mammy," a female of unduly developed frontal proportions, in mulatto makeup, sang a number of published songs after the style of coon shouting popular in the days of Artie Hall. The attempts at dancing or the half shimmy, or whatever one could consistently call it, does not sharpen one's sense of refinement. The makeup and style is similar to "Aunt Jemimah." Went over well when reviewed, although the attempts previously referred to were received in silence.

Philbrick and De Voe, stage sign read "Frederick and De Voe", were a decided hit with well written comedy most cleverly delivered and above all clean. The enunciation and diction as well as the personality of the two, made itself manifest upon each occasion possible. The talk is funny and the concluding "Alphabetical Topics of the Day" good. The act, as presented, is big time material.

"Putting It Over," is aptly named, although a better title would have been "Trying to Put It Over." This is the same act of female impersonators we reviewed under another name last season, and outside of the dancing of the straight man and a toe dance done by one of the performers, has little to recommend it. As the war has been over some time now and had better be forgotten, so had this type of offering which embraces such suggestive material as "Did they resuscitate you—I don't know what they did to me while I was unconscious," by one of the girls (?); and also "I took one of those private lessons, and I couldn't look my teacher in the eye."

Adrian, in the same act we have reviewed several times, failed to make much of a hit with the hokum comedy and did not hold the next to closing spot as well as it should have been held.

The Four Sevillas (stage card read "4 Sevilles"), in a classy, clever big time aerial act, was ideal as a closer. The four Spanish girls looked well and performed some clever and sensational tricks. H. W. M.

KEENEY'S

(Last Half)

The Sig Franz Duo opened the bill. Two men and a woman who have a lot of magic that is used for comedy. Some very good tricks are done. One of the men uses the twelve foot stunt, removing a vest after each stunt. The two boys, clad as human pool tables, green felt coats with five pockets, do some trick juggling with cues and balls, catching the balls in the pockets at the close. There is a good deal of hokum that is amusing. Well received.

Muriel Dae-Carbene was the billing of the second act. A very attractive girl, brunette, plays a medley of opera and popular selections on the violin. At the close of the medley, a stage hand appears with a piano stool for the piano, and is followed by another of his confederates. After the usual comedy, the act proceeds, the men entertaining with some song selections from the operas, and injecting a lot of nonsense which was well received by a very good house.

Haslam and Wilson have an attractive and different offering in the form of a sketch. It is the eternal triangle, two men and a woman, but the second man is fictitious, the telephone being called into service in his place. The story of a man who is determined to marry a girl, who is evidently looking with favor on another. The girl says that she likes the original cave-man stuff, and the battle begins. It ends up as expected, the girl telling him that she loved him all the time, and that there was no other man in the world for her. He carries her off amidst much laughter.

Josephine Saunders and Company did not hold down the fourth place as well as it was expected. Miss Saunders is a nice singer, and her company is very adept on the piano, singing with her, as well. She made her faux pas when she changed on the stage. The audience roared, but Miss Saunders, with the true sense of showmanship, came back with some remarks that caused applause.

The Bathing Beauties, instead of being a sensation, did a flop. The act seemed to be a conglomeration of ex-artists' models. Their forte was in the daring costumes worn. If the harem scene were used, instead of all the stuff prior to it, the act would go much better.

Lewis and Evans had a good, clean, fast comedy act, and were well received. Two blackface comedians, who have a good dialect, and a sense of humor to help out. An argument about a law suit causes the most of the fun, and, with a ballad and a comedy number, they were the hit of the evening.

A balancing act, Clark and Behan, did some fair work, but it was evident that the audience wanted to get home. D. S. B.

JEFFERSON

(Last Half)

Thomas Gorman is now manager of this house, Mr. Wright having been transferred to an uptown house. One of the hardest Keith posts in the city is the Jefferson, and Wright's health was taxed to the limit running the theatre and maintaining the Keith standard. Bert and Flo Mayo opened the bill with their pleasing routine of acrobatic stunts on the trapeze, the man straight on a large trapeze while the girl, in abbreviated costume, was on a smaller one that swung inside of the other one.

In the second spot Dotson, the colored dancer, set a pace that would kill about 200 other dancers we could mention. His dances had a song or two thrown in between and his stories were put over in his usual style.

Frank Pollard, who received considerable publicity as having walked from the coast to New York, and at a neighbor's suggestion went on at Proctor's Fifth Avenue song contest, went over well, was the act in the third spot; it really isn't an act. He was preceded on the stage by Jerry Benson, who later played the piano for him, and the audience was informed about Pollard. Pollard sang "All By Myself," and the next song was done with the spotlight which was the one they wanted to put over. This done, their performance ended.

"Resista" has an act that entertained and to a certain extent mystified the audience. Whether it was done with the aid of her own "plants" or not, the performance was a relief from the usual run and something of a novelty, of course. This phenom is accompanied by a woman who is there ninety different ways as a ballyhoo for Resista, who shows clever showgirlship and went through her act in a cute and coy manner. "Now, ladies and gentlemen, we want to give a scientific performance, not a 'rattling' match, etc." and they're off down in the orchestra with many huskies trying to hit the girl who by concentration changes her weight from normal to a couple of hundred pounds above it. Later, strong men were invited on the stage to try their strength, and supplied many laughs.

After the dance contest came Wahl and Francis, boy and girl who have a good assortment of songs, dances, violin solos and a recitation about the Volstead Act as a parody on Paul Revere. They kept their stuff moving and went over to a strong hand.

Mrs. Gene Hughes and company followed in the sketch in which a husband, who thinks he has risen from the ranks and outgrown his wife, whom he thinks unable to meet his friends as the wife of Mr. so and so should, etc. She is somewhat old fashioned and cures him of his nagging by handing him an overdose of what he wanted when one of his friends arrived and was met by the wife in décolleté and drinks were served.

Sidney Phillips, in the next to the closing spot, scored with an assortment of songs, good stories, and a few impersonations, Walter Kelly, Al Jolson and Sam Bernard being impersonated in good style.

Mignonette Kokin and company, two girls and man, close the show with a clever series of impersonating well known figures on the sign boards, proving to be a very entertaining and novel skit well done. M. H. S.

PROCTOR'S 23rd ST.

(Last Half)

Anita Diaz's Monkeys opened showing a number of feats on the rings and other tricks concluding with four of the animals doing risley with barrels. There was also a cat.

Elaine Sheridan, pretty, and with lots of personality, proved a single above the average as she sang and played her own accompaniments on the piano. A number of Irish songs found favor as did also a recitative entitled "Woolworth's 10-Cent Store." "All By Myself," sung as it is written, then successively as an Irish patter, as an Englishman would sing it, which was done exceptionally well, and finally as an Italian, places Miss Sheridan in line for the better time.

The Cliff Dean Players, consisting of a straight man, a straight woman plant in the audience, and four old men, one of whom at least looks as if garnered from "The House of David Band," offered a talking act in which the old men decried married life and were interrupted by the "plant" from the audience, one old man finally asking her to marry him.

Burke and Durkin, whom we reviewed recently, absolutely cleaned up and TOOK TWO LEGITIMATE ENCORES AT THE SUPPER SHOW! This is quite unusual and proves that though the house may be empty, nevertheless, if the act is done in a professional manner, as it should be, the audience will be responsive. Too much credit can not be given to Burke and Durkin.

Emily Darrel followed and did fairly well.

Wm. Wolfe and Girls proved a weak closing act. One of the girls does little else than a few steps at the finish, and the other does a dance and indulges in some desultory conversation with Wolfe. Wolfe, besides dancing, has a most mechanically affected attempt at laughter that is very phonographic and which could be eliminated advantageously. H. W. M.

VAUDEVILLE

CLIFFORD AND BOTHWELL

Theatre—State.
Style—Novelty and singing.
Time—Fourteen minutes.
Setting—"Two."

Clifford and Bothwell have a clever, clean, classy novelty act of refinement and merit that would make good anywhere and should have been accorded a better position than opening the show. The act made a bit of decidedly definite proportions, getting over as strong, if not stronger than any other act "caught" by the writer since the opening of this house.

The girl looked stunning with a beautiful figure, shown to advantage in a gown of pale blue which displayed shapely neck, shoulders and bust; she wore a comb of peacock blue brilliants in her well arranged coiffure.

Prior to the rise of the curtain, singing in a very good forceful voice was heard and the subsequent removal of the drop, disclosed the girl seated at the piano singing to the man who stood behind the instrument, the beautiful strains of "I Love You."

Miss Bothwell's personality made itself manifest at once and her clever interpretation of the number and manner of selling it won a good hand at the outset.

Following, while Miss Bothwell sang and played, Clifford did a series of paintings on a screen, working from the rear so that his manipulatory strokes could at all times be seen by the audience. Some very pretty scenes were depicted in this fashion, while with good diction and enunciation Miss Bothwell's dulcet tones were heard to good advantage.

Quite a novelty was next introduced for after a few explanatory lines were sung relative to the latest fads in styles, Miss Bothwell presented her unadorned back to the audience and Clifford painted on the bare skin, the likeness of a red rose, green stem, leaves and all; it looked very well indeed from where the reviewer sat, and drew a good hand, as did also a published number which followed.

Miss Bothwell plays the piano nicely with class and distinction and Clifford works fast and cleverly, the two being a very well matched team with a very good offering that can easily be marked A 1, and booked with no regrets nor doubts as to their entertainment value, or ability to sell it to the best advantage.

H. W. M.

VALERIE BERGERE AND CO.

Theatre—Royal.
Style—Japanese sketch.
Time—23 minutes.
Setting—Full stage.

Miss Valerie Bergere presented her company in a new sketch, entitled "O Joy San," a dainty Japanese comedy-drama in one act. The scene represents the Japanese home of the American who has wedded the Japanese girl, played by Miss Bergere. An angry father attempts to come between the love of the two, and is abetted by the husband's former sweetheart. Despairing that he can recover his son, the father, actuated by the statement that unless "she sends me away, I will not go," plays on the love of the girl, telling her that it is best that they part. Giving her \$500, he receives a promise that she will send him away. She attempts to, but the husband sees through the plot, and returns to his wife. The comedy is plaintive, and daintily pleasing, while the big scenes are not missing. Almost a tragedy befalls when the wife sends her husband away. A well acted piece, and suitable for the distinctly big time. D. S. B.

NEW ACTS AND REAPPEARANCES

WALTER POULTER AND CO.

Theatre—City.
Style—Comedy sketch.
Time—Ten minutes.
Setting—"Three."

To have written the plot of the sketch presented by Walter Poulter and Company, would not have taxed the mental ingenuity of any writer.

Although the parts were all played well, Walter Poulter as the uncle, the girl as the niece, and her fiance who turns out to be a common "stickup man," the material is unworthy of the efforts of the trio.

The girl has run away from college and her uncle hastily enters her apartment and demands she return, when he is informed that she has become of age the day previous and will live her life as she sees fit. She also informs him that she is engaged to be married, wants her bank book and her jewelry. She insists that uncle go and get it for her.

In "one" the uncle is held up by a masked man and robbed of his watch and pin and the girl's jewelry, and back in "three" he has to make explanations to his niece.

The fiance makes his appearance and the girl when presented with her own jewelry, recognizes it as such.

She calls her soul-mate a lot of ugly names and in a fierce denunciatory speech delivers a piece of her mind that evidently makes the imitation Raffles glad he did not marry her. Oh yes, there is a chase and the girl screams, while the uncle waiting in the wings until the correct psychological moment, enters with a gun and holds up the hold-up man.

Uncle would have made a splendid detective or an expert at psychoanalysis, for he immediately recognizes the fellow as the man who robbed him, although said Jesse James was masked at the time.

How unthinking of the uncle to demand the return of his watch and pin when the robber wouldn't be so careless as to have them with him, said articles having been forgotten and evidently left in the pocket of the coat worn when the robbery was committed, but discarded when the "dip" wished to appear in a dress suit. Finish of the act discloses another rhetorical outburst from the niece and as a nice piece of business for a direct conclusion, the older man administers a forceful pedal impact to the crook.

H. W. M.

MILLS AND SITH

Theatre—Proctor's 23rd St.
Style—Rube Comedy.
Time—Ten minutes.
Setting—"One."

Two men, as old time Rubes in old time rube comedy of a much bygone age, that even today is not seen or heard on the small time. Such well worn gags as a girl marrying a man five times older than she is—how long will it be before they're both the same age, and the story about the hunting trip with the blind man, the lame man and the man without any clothes, will hardly get laughs with any vaudeville audience of today for they have been educated far in advance of this tye of comedy, long ago.

The number "Come Down Nellie To the Old Red Barn," failed to provoke any outburst, and it was not till the finish of the act that anything like a hand was obtained when one yodelled and the other "bank, banked." The turn is of doubtful value unless some new material is written.

H. W. M.

MME. BESSON AND CO.

Theatre—Coliseum.
Style—"The Jolt."
Time—Twenty minutes.
Setting—Full stage, boxed.

Edgar Allen Wolf is programmed as the author of this playlet which Mme. Besson, an attractive woman, is doing with a company of three men. The scene is laid in the interior of a log-cabin, where a doctor who is studying psychology has taken his wife for the purpose of being alone. At the time the action starts, they have been there for over six months, and the doctor's wife is tiring of the solitary life, especially as she fears the doctor is giving too much attention to his studies and none to her. He tells her that what she needs to make things interesting, and to prevent them from drifting apart, is a jolt. She tries to raise his jealousy by telling him of a "movie actor" located near the premises with whom she has started a flirtation. He, however, laughs at her, and encourages the flirtation. She retires, to put on an evening gown, for the purpose wearing it at a dinner party, which she and hubby had planned for that evening. Just as she is finished dressing, the doctor gets a call from another physician, telling him that a man had fallen from a cliff, and was suffering from aphasia, a disease in which this physician is particularly interested. His wife begs him not to leave her alone, but he laughs at her fears, saying that she will be in no danger. A storm is raging meanwhile.

Shortly after the exit of the doctor, the movie actor makes his appearance. A scene follows during which he makes love to her. A noise is heard outside, just as he is about to force her to kiss him. They think it is a bear. The actor gets her to shoot at the object through a peephole. He then tells her that it was her husband, and there is no reason for her not running away with him now. A hysterical scene follows, during which the husband enters, alive and well. They tell her that the actor is a brother of the husband's, and the entire affair was a frame-up to give her the "jolt."

The offering is very well written. The staging very good, the storm effects being excellent. The cast could show improvement in their work. Mme. Besson seemed to be troubled with a cold which made her slightly hoarse. But even with that, the scenes could have been given more dramatic expression than they were. With this worked up, the act is sure-fire for any bill.

G. J. H.

BROWN SISTERS

Theatre—Proctor's 125th Street.
Style—Singing, dancing, accordion.
Time—Fourteen minutes.
Setting—In one (special).

The two Brown sisters for several years have been doing an offering of straight accordion work. In their new turn, the girls have added a bit of singing, and some dance work, closing with the accordions. The numbers are of the cute type, to suit the personality of the girls, who make very pretty appearances as kids. The dances also, contain nothing marvelous in the way of ability, but are just what they are supposed to be, "cute."

The costumes are very pretty, and the girls look fine in them. They use their accordions in solo and duo numbers at the finish. They would do nicely in an early spot on a big time bill.

G. J. H.

ANDERSON AND BURT

Theatre—Proctor's Fifth Ave.
Style—Comedy.
Time—Fourteen minutes.
Setting—Special in "Three."

Anderson and Burt surely have a novelty of big time calibre in the exceptionally well written act "The Dizzy Height," by Paul Gerard.

The locale is in the Alpine mountains and a very good scenic equipment, shows a "set" peak, with snow capped mountains in the background. On one promontory in the foreground, the man in the act is seen climbing in Alpine costume, attached to his waist is a rope and he uses a staff; after reaching a level, about half way to the borders, the rope is pulled and his partner and wife reaches his side.

Some very funny and clever repartee follows in which the wife complains about the trip and wants to go back home, her "Oh God, I wish I was back in Freeport," was a scream.

Frequent peals of laughter greeted almost every remark and the lighting and other effects, with the snow storm at the finish, put the effort over very strong to a number of curtains.

Both Anderson and Burt were superb in their parts and with clever diction and good enunciation, as well as "business," and keeping within the atmosphere of the occasion, presented one of the best novelties for this kind of act in vaudeville that should have no trouble in playing the big time, and would be a hit at the Palace or any other theatre where class, refinement and good clean comedy is appreciated.

H. W. M.

CRAIG AND HOLTSWORTH

Theatre—Jefferson.
Style—Musical.
Time—Twelve minutes.
Setting—In "one."

Two men in street clothes, one of them coming on singing a song telling about their offering and hoping that the audience will be satisfied, also that he formerly worked in girl acts, mentioning Elsie Janis and others. The other man joins him in a song and the next bit was a violin solo, ending with the player dancing. One of them came on next with a saxophone and played several selections until joined by his partner with the violin and there followed a travesty on an Oriental dancer, which was followed by some jazz selections, playing while they danced.

Both played their respective instruments well, have a good personality and appearance, and ought to make a fairly good sort of act for the second spot. However it hardly seems as if they had enough of an act for the big time houses. Some dialogue, or additional stunt added to the act for a little variety would do much toward making their offering more like a big time act.

M. H. S.

RAYMOND AND LIGHT

Theatre—Regent.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—In "one."

As this boy and girl act is high on dancing and low on singing it would be much better if just one vocal number were used and the rest of the act padded with patter. As it stands now, it is good only for the small time. The boy looks neat enough, but the young lady wears her clothes sloppily. They try to please, but don't seem to be able to with the material as it is. A rather novel dance effect is used when the boy dances to a few bars of the "Darktown Strutters Ball," stopping for the girl dressed as a senorita to work in a few bars of a Spanish melody. Good for the small time.

D. S. B.

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STAGE DISCOURTESY

An increasing tendency on the part of vaudeville actors, who, finding it impossible, or commercially disadvantageous, to do an act alone, fail to give the proper recognition to those who help them in the act.

While it may obtain that the featured player is, through his advertised name, a box office attraction, it nevertheless remains a fact that the most frequently so-called "and Co." is an integral and important part of the offering, otherwise he or she would not be employed, and it seems only fair and just that the person appearing on the stage, should be given recognition and credit.

It is not of infrequent occurrence that the "and Co." makes a hit, and sometimes more of a hit than the featured player, this being noted not only immediately subsequent to the individual specialty, but in the increased volume of applause at the conclusion of the turn when bows are taken.

In one act seen at a Broadway theatre not a great while ago, the featured gentleman did little else than play the piano and pose in a dress suit, while two girls did the whole act and drew the only applause, the featured person's piano solo failing to draw any response; the girls' names weren't even mentioned on the stage cards nor in the billing in front of the theatre. Many in the audience wondered who they were and there was an audible buzz of comment and inquiry.

In another turn, an instrumentalist made the outstanding hit of the act, and if those who employ the services of others would encourage, by billing, their conferees to better efforts and a more peaceful mental equilibrium, instead of the attitude, "Oh, he's only the piano player," they would find their offering removed from the state of unrest that invariably marks the constant changing, and consequently more commercially stable.

Naturally those who have worked for years to acquire headline or featured position should not accord to assistants equal billing, nor perhaps those who simply act as pages or hand them articles to juggle, but whenever a person does a specialty, or contributes any definite incident de-

manding or requiring ability, that person if worthy of being in the act, is also worthy of having his or her name printed, even though the size of the type be smaller.

In the legitimate, burlesque, musical comedy, or any other line of theatrical endeavor, those who take part, no matter how small, or if even in the chorus, are given the courtesy of having their names mentioned on the program; vaudeville seems alone in having designated those who take part, as the "and Co." and it not only is discourteous, but unfair.

ONLY ONE MICKY MARKWOOD

BOSTON, Mass., Sept. 24, 1921.

Editor of THE CLIPPER:

I have read in the theatrical papers that there is a Micky Markwood playing stock in Philadelphia and Baltimore.

There is only one Micky Markwood in burlesque and that is me. I am with Irons and Clamage's "World of Gayety" as principal comedian, and doing great.

I have a three-year contract with this firm.

I would appreciate it very much if you would publish this letter in your paper.

Yours very truly,

MICKY MARKWOOD.

Answers to Queries

Ring—Ben Tieber was the manager of the Apollo Theatre, Vienna, Austria, at the time.

Old—Jas. C. Morton and Frank F. Moore were starred with the "Merry Whirl" Co. at the New York Theatre.

V. V.—The organizers of the Vaudeville Managers of America were E. F. Albee, Paul Keith, Louis Eirick, C. E. Kohl, J. K. Burke, Jas. Moore, J. J. Murdock, Louis Behman, Frank Tate, W. E. Wiggins, Zach Tinker, Max C. Anderson, M. Meyerfield, Martin Beck, B. F. Keith, John D. Hopkins and Michael Shea.

Patriot—Ford's Theatre, Washington, D. C., in which President Lincoln was shot on April 14, 1865, was originally a Baptist church, built in 1833. John T. Ford opened it as a theatre, Nov. 19, 1861, with the Carlotta Patti Concert Co.

Sard—Loew's Seventh Ave. Theatre was opened on Oct. 1, 1910.

Star—Louise Gunning starred in "The Balkan Prince" at the Herald Square Theatre, New York.

Chin—"The Lily of Yeddo" was originally acted at the Criterion Theatre, Brooklyn, April 12, 1886. "Held by the Enemy" was produced there Feb. 22, 1886.

Bijou—Henry E. Dixey and the "Adonis" Co. sailed for England, May 12, 1886.

Nestera—James H. Curtin was the manager for the Empire Circuit at their offices at 1402 Broadway, New York, in 1911.

Hudson—The Belasco attractions that year included "The Concert," "The Easiest Way," "The Return of Peter Grimm," "The Case of Becky," "Nobody's Widow," "The Lily" and "The Machine."

End—Felix and Caire, and Juliet were exploited first by Ad Newberger.

Song—"Down By the Old Millstream" was written and published by Tell Taylor.

Detail—"Man to Man" was the title of a sketch produced at the Fifth Avenue Theatre, New York, by Frank Keenan and Company. It ran twenty-three minutes on the full stage.

Sun—"The Twelve Pound Look" was originally produced by Ethel Barrymore at the Empire Theatre, New York, Feb. 13, 1911. She played "Alice Sit by the Fire" on the same date.

Draw—"Excuse Me" was a three-act farce by Rupert Hughes, which Henry W. Savage produced at the Gayety Theatre, New York. Ann Murdock was in the cast.

M. R.—Tyrone Power, the Irish actor and author, was born in Ireland in 1795.

K. B.—Jennie Joyce died in the Flower Hospital, New York City, March 14, 1911.

W. B.—The Folly Theatre, Paterson, played burlesque attractions when it was destroyed by fire. "The Pat White Gaiety Girls" lost their scenery and wardrobe.

F. S.—Phil Sheridan was the proprietor of "The Marathon Girls." Ed. Morton and Al. K. Hall were the comedians.

Picture—"Silver Threads Among the Gold" was produced as a motion picture by the Edison Co.

Night—"The Folies Bergere" was the title of the house on West 46th street, New York, when it was opened as a restaurant-music hall by Henry B. Harris.

Tragic—Thos. W. Keene died June 1, 1898, at Tompkinsville, S. I., N. Y.

L. M.—A. S. Lipman starred for four seasons in "Editha's Burglar." He appeared in support of Mary Mannering, May Irwin, Eleanor Robson, and in vaudeville, with James K. Hackett.

X. O.—The New Theatre, New York, was taken over by Liebler and Co. in 1911. Winthrop Ames was the former director.

E. B.—The song, "I would rather love what I cannot have, than have what I cannot love," was written by Elsie Janis, who sang it in her imitations.

Sol—"Lights o' London" was revived by Wm. A. Brady at the Lyric Theatre, New York. Wm. Courtenay, Charles Richman, Doris Keane, Holbrook Blinn, Thos. A. Wise, Jeffreys Lewis, Marguerite Clark, Douglas Fairbanks, Lawrence D'Orsay and Thos. Q. Seabrooke were in the cast. The company which produced this play at the Union Square Theatre, New York, in 1881 included C. R. Thorne, Jr., A. D. Billings, Frederic De Belleville, J. H. Stoddart, Maud Harrison, Owen Fawcett, Sara Jewett and Eleanor Carey.

Sill—Robert Haines was at the head of the stock company at the West End Theatre, New York, when they produced "Soldiers of Fortune."

Show—"The Great Lafayette" lost his life in a fire which destroyed the Empire Music Hall, Edinburgh, Scotland, ten years ago.

Joe.—Janet of France is a native of France. She has been playing in this country for several years.

Horn—Edwin Stevens was the first to play the title role in "The Devil" in America. Several managers secured the American rights to the play from Franz Molnar, a Hungarian.

25 YEARS AGO

Cooke and Clinton were with the "Eight Bells" Co.

E. J. Ratcliffe and Mary Hampton were with "The Two Little Vagrants" Co.

Voelckel and Nolan managed The Black Patti Troubadours.

"Sue," a comedy drama by Bret Harte and T. E. Pemberton, was presented at Hoyt's Theatre, New York.

Evans and Hoey revive "A Parlor Match" at the Herald Square Theatre, New York.

Albert Chevalier appeared at the Garrick Theatre, New York.

James Hearne was the proprietor and manager of the Gaiety Theatre, Troy, N. Y.

A benefit was given for the widow and children of J. W. Kelly at the Boston Theatre, Boston.

Ed. Crane died at Rochester, N. Y.

Cissy Fitzgerald appeared at Koster and Bial's New York.

Rialto Rattles

NOT IN MOURNFUL NUMBERS

How many heard Shubert's Serenade last week—how many this week?

UBIQUITOUS

Barney Bernard must have been studying the Blavatskian theory of Theosophy, for we see that he is at the George M. Cohan Theatre, and also "Two Blocks Away," at the same time.

NO ONE

Ever accused P. T. Selbit, the illusionist, of being a comedian and yet we see he is "Cutting" up at the 44th Street Theatre this week.

QUERY

Is Betty—Blythe?

JUST

The change of one letter, printed about a certain motion picture star, instead of C-urious, made her F-urious!

WOULD IT BE CORRECT?

To refer to the demolition of a certain make of sewing machine as a Singer's execution? Howe? (You won't go into stitches over this one.)

AFTER LOOKING OVER

The crowded auditorium in the theatre at 45th and Broadway, one could scarcely say the business was in a Loew State.

HOW DOES IT HAPPEN?

We haven't heard
Off again
On Again
Gone Again
Finnegan
Lately, we've heard all the rest!

LONESOME?

Why do so many female vocalists continually sing "Kiss Me Again"?

GOVERNMENT OFFICIALS

Evidently think that motion picture activities have been over developed and under exposed.

WILL SOMEONE TELL US

Did any one ever give a tip to the "Barber of Seville?"

DID YOU EVER FIGURE OUT

Why the theatre at twenty-eighth street and Broadway is called the Fifth Avenue?
That Broadway is not so broad?
That Times Square is not so square?
That Columbus Circle is not so round?
That the Battery is shockless?
Why certain harmony is called a "Barber Shop Chord?"

MANY A FELLOW

Who used to spend the price of a good meal over the bar and eat free lunch now bars the free lunch and eats a good dinner.

DO THEY KNOW THAT

No matter
What is wanted they
Call on me—
Whether it be a
Sandwich or a
Safety pin or
Perchance a bit of
Jade, a Russian sable
Or a cigarette;
It matters not, I
Am always supposed
To have or to hold
Or to be able to
Get—and in a
Hurry.
I'm called here and
There constantly, I
Am in more
Demand than the manager, I'm
"Props."

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

THEATRICAL MEN PLAN FIGHT
TO REDUCE ENTERTAINMENTS TAX

**Big Assessment on Theaters Blamed for Poor Business and Serious Amount of Unemployment Among Actors—
Yearly Tax Amounts to £11,000,000**

LONDON, Sept. 24.—The theatrical industry in England is gathering its forces to bring about a modification in the Entertainments Tax, which is blamed as the major cause of the serious unemployment among the actors and workers in the theatrical world.

The Entertainments Tax, and the other taxes which are laid upon the theatres, amount to £250 from every £1,000 of gross receipts, according to official figures made by Mr. Charles Jesson, Member of Parliament. It is asserted on good authority that the entertainment world cannot live if it must pay £11,000,000 as Entertainments Tax each year, as it did last.

At the time the tax was put into effect during the war it was strongly opposed by Sir Oswald Stoll, who suggested that the tax should be based on a certain percentage of the gross receipts, the cheaper seats to have little if any taxes added to them and the higher-priced seats to bear most of the burden of taxation. Sir Stoll suggested that there should be a 6 per cent tax on legitimate and variety theatres and concerts; 12 per cent on motion picture theatres, and a 15 per cent tax on exhibitions, racing, trotting, football, cricket and all other outdoor sports.

Charles Jesson, Member of Parliament, who is always active in the interests of the entertainments world, stated last week that there should be more representation in the House of Commons from the industry. He said in part as follows:

"I urged at the time that we ought only to submit to it as a war-time measure, and more especially as, whilst the working public were then earning good money at making munitions, when conditions became normal the tax would be an extremely irksome burden upon the industry. My words have practically come true, since today approximately 25 per cent of the gross receipts of our theatres are taken in taxation. This means that £250 out of every £1,000 taken at our pay boxes is commandeered by the tax collector, and is therefore not available for salaries, wages or profits."

TESTING FILM COPYRIGHT LAW

TOKIO, Sept. 19.—Keen interest is being shown here in the text of the Motion Picture Copyright Laws in Japan in proceedings brought by the Metro Film Corp. against the Nippon Katsudo Shashin Kaisha, who, it is claimed, have been showing reproductions of a Metro film, without the consent of the film concern, under a Japanese name. No arrangements have been made between Japan and other countries whereby copyright of movies may be protected. If the Metro concern wins, Japanese cinema people will no longer be able to show foreign films without the permission of the manufacturer.

"HUNKY DORY" FOR THE U. S.

LONDON, Sept. 24.—"Hunky Dory," which is now on tour with MacDonald Watson, its author in the leading role, is playing to big success in the provinces. At the King's Theatre, Glasgow, it played to 3,000 pounds in a fortnight, which means twelve performances, as no matinees were given. The piece is to be seen in the U. S. next season.

NEW REVUE FOR ADA REEVE

LONDON, Sept. 26.—Ada Reeve will shortly open in a new revue written by George Arthurs and Worton David. R. Penno is writing the music.

"As far as the future is concerned," adds Mr. Jesson, "I think we may take it for granted that unless we show more fight, the Entertainments Tax will not only remain, but there is also a danger that it may be increased, and thus lead to still greater unemployment in the amusement world. In my judgment, we ought to at once begin an agitation for the abolition, or at least a modification, of the tax. Surely it is up to all the different sections of the industry to work together for the purpose of confounding the tactics of those who attack our business for their own selfish ends. I hope that by the time the next general election comes round that representatives of the entertainment industry, including variety artists, will offer themselves as candidates under one or other of the recognized political parties. Whether such representatives are returned as Conservatives, Liberals or Democrats is immaterial. The great point is we should get together in order to protect the interests of our business, and to turn the tables on those who are ever striving to make political capital or to gain notoriety at the expense of our profession."

The following report on the Entertainments Tax was made by the Parliamentary Committee of the Trades Union Congress held recently:

"The Entertainments Tax, which yields about 1 per cent of the total national revenue, ought, in our opinion, to be abolished. It is but little better than the nineteenth century tax on knowledge. We do not think that theatres, cinemas and concerts always exert the kind of influence which we should desire, but in the drama, in music, and in the cinema we see agencies which ought to be encouraged rather than discouraged by means of taxation. We should prefer to see the State subsidizing art, music and the drama rather than relieving the well-to-do of an additional £11,000,000 of direct taxation by taxing the enjoyment of the mass of the people." Theatrical forces are looking forward to relief from the Government.

GILBERT & SULLIVAN REVIVALS

LONDON, Sept. 24.—Rupert D'Oyly Carte will start his season of Gilbert and Sullivan at the Princess Theatre here on Monday, October 3rd, with "The Gondoliers." Other operas which will be given are "Trial by Jury," "The Pirates of Penzance," "Ruddigore," "Patience," "Cox and Box," "The Sorcerer," "The Yeoman of the Guard," "The Mikado," "Pinafore," "Iolanthe," and "Princess Ida."

WHITE-EYED KAFFIR RETIRES

LONDON, Sept. 26.—Chirgwin, the White-eyed Kaffir, has resigned from the stage at the age of sixty-six, to become the landlord of the Anchor Hotel, Shepperton, Middlesex. At the age of six he appeared on the stage at the Swallow Rooms, in Swallow Street, Regent street. He has been on the stage ever since. Two of Chirgwin's earliest visitors were Joe Elvin and Gus Elen.

PARISH AND PERU BOOKED

LONDON, Sept. 24.—Parish and Peru, the American team, opened this week at Birkhead, with Dublin and Belfast to follow. They will then come to London to rehearse in C. B. Cochran's new show, "Fun in the Fayre," which is to open at the London Pavilion on October 15.

WITHDRAW FROM FEDERATION

PARIS, Sept. 26.—The members of the French Syndicat des Artistes des Concerts, Music Halls and Cirques, under the presidency of M. Villette, met last Wednesday at their headquarters, 61 Faubourg, St. Martin, Paris, in response to a call for a referendum to decide whether they should withdraw from the Federation du Spectacle and the Confederation du Travail. It is claimed that the Federation du Spectacle is too political in its tendency. By a large majority it was decided to withdraw and it was agreed that the artist should devote himself more to his professional interests, which have been too often ignored in the past by M. Legris, secretary of the Federation du Spectacle.

LITTLE THEATRE PLANS

LONDON, Sept. 24.—The management of the Little Theatre here, where the Grand Guignol holds sway, has issued the first announcement of what will be an annual review of the plans and doings of the Little Theatre. Mervyn McPherson edited the pamphlet. It contains special articles by Jose G. Levy, Lewis Casson, Sybil Thorndyke, E. Crawshaw Williams, Richard Pryce, Reginald Berkeley, Sewell Collins, H. F. Maltby, and others, including fiction and playlets.

NEW PRODUCING CO. FORMED

LONDON, Sept. 24.—Sir Alfred Butt and J. E. Vedrenne have combined to produce a series of new plays. Oscar Barrett has been engaged as general manager of the new combination. The partnership is along the same lines as that now existing between Vedrenne and Frederick Harrison, of the Haymarket Theatre—Vedrenne to be in charge of the selection of plays and players and Sir Alfred Butt to have the management of the theatre, which will be in the West End.

TO BAR FILM ACTORS

LONDON, Sept. 26.—Members of the Hollywood film colony, whose debaucheries have been revealed in the Arbuckle case, will be barred from working in England. Formal actions, ending in resolutions banning their services, as well as those of all others whose actions disgrace the theatrical world, has been taken through special meetings, it was announced by British Theatrical organizations.

NEW REVUE FOR "VAUDEVILLE"

LONDON, Sept. 24.—The new revue which will open at the Vaudeville Theatre shortly, under the direction of J. and R. Gatti and Andre Charlot, will be known as "Now and Then." The book is by John Hastings, lyrics by Reginald Arkell, with music by Philip Braham. The dances are being staged by Dion Titheradge. "Puss Puss" closed at the Vaudeville last week.

WEAVER BROS. LEAVE "HIP"

LONDON, Sept. 24.—The Weaver Brothers, the American "rube" act which has been playing the London Hippodrome as a feature of the "Peep-show," sailed for America yesterday on the Adriatic, to fill engagements with the Keith vaudeville circuit there. On completing their work for Keith, they will make a return trip to this country.

"MARY" GOES ON TOUR

LONDON, Sept. 24.—"Mary" will open its first road tour under the direction of Messrs. McDonald and Young, on Monday, Sept. 26, at the Devonshire Park Theatre in Eastbourne. The principals will include Decima, Eddie McLean, Fred Leslie, St. Clair Scott and Mamie Watson.

"HULLO CANADA" SAILING

LONDON, Sept. 24.—Albert De Courville will sail for Quebec, Canada, on Sept. 30, taking with him a company of seventy. Shirley Kellogg and Harry Tate head the company. They will open in Quebec, starting a tour of Canada on Oct. 10 in a new revue called "Hullo Canada."

RUSSIAN PLAYERS SCORE

LONDON, Sept. 24.—Presented by Charles B. Cochran, the Chauve-Souris (Bat) Company of Russian Players, who have been appearing in Paris recently and who came originally from the Moscow Theatre, opened here and jumped into favor after the first performance.

The show is a collection of scenes, such as might be done at the Hippodrome in New York, staged with remarkable taste and presented in a manner that can only be done by veteran showmen. The hit of the show was one M. Nikita Balieff, who was introduced before the show by C. B. Cochran, and who introduced the various scenes with a little introductory speech, made in broken English. When introduced, it was announced by Cochran that Balieff had only learned what English he knew during the past few days. However, the Russian did not need to be a master of the tongue to win the good graces of the audience. He has a facial expression that varies from one extreme to another, and which is more expressive than any spoken tongue could be. As he himself stated, "for those who understand, it is fine—for those who do not, it is much finer."

Among the scenes which go to make up this unusual entertainment are a Sevres clock song and dance tableau and a Copenhagen porcelain tableau, which stood out for exquisite taste and beautiful staging. "The Parade of Wooden Soldiers" was done with a precision that would lead one to take oath on the fact that mechanical dolls were doing the actions, and not humans.

Other scenes, cleverly written, danced artistically or sung effectively, included "A Night at the Yards," "The Sudden Death of a Horse," "The Black Hussars," "The Chorus of the Zaitzeff Brothers," "The Merry Month of May."

The show will be produced in America late this season by E. Ray Goetz, with the same company.

CHOPIN'S LAST PUPIL ALIVE

PARIS, Sept. 26.—Chopin's last surviving pupil, 91 years old, has been discovered, living miserably in a garret off the Boulevard St. Germain. His name is Peru and he has still one pupil whom he teaches on a piano, loaned free by a leading piano house here until his death. Peru's ability on the piano was discovered by Chopin, playing one of his famous nocturnes at another professor's house. He took him in hand and gave him lessons for over two years.

A. A. TO REMAIN ALONE

LONDON, Sept. 24.—A vote was held by the Actors' Association here on the subject of federation with other theatrical trade unions, and resulted in the rejection of the federation by a majority of 369 votes. Only 774 members voted on the subject, of which 199 voted in favor and the other 568 voted against. Eight votes were spoilt.

LAUDER TURNS DOWN £10,000

LONDON, Sept. 24.—Sir Harry Lauder turned down the bid of 10,000 pounds for his estate of Glenbranter, in Argyllshire, when it was put up for auction last week. This was the highest bid made for the estate, which covers 10,000 acres.

THREE PANTOMIMES THIS YEAR

LONDON, Sept. 24.—The West End section of London will have three pantomimes this Christmas, and perhaps four, should the Old Drury Lane stage one. It has been the custom heretofore to have only one, and at the very most, two at one time.

RUBY NORTON IN LONDON

LONDON, Sept. 24.—Ruby Norton, the American singer, who for several weeks has been appearing in the provinces here, made her first appearance in London last week at the Finsbury Park Empire. She opened to great success.

Magee and Anita, have returned from Europe.

Eddie Foy opens on the Orpheum time at Milwaukee, Oct. 23.

Frank McIntyre, the comedian, will enter vaudeville shortly.

The Dancers de Luxe open on the Sun time at Rochester, Oct. 3.

Grace Cameron will open for a tour of the Loew circuit next month.

Walker and Hart will be seen in a new act on the Loew time shortly.

Frank Fay opened at Healy's Golden Glades last night, September 27th.

Edith Gresham closes with the company, "Shavings," at Kansas City, Oct. 4.

The Rosebuds play the Sun circuit, opening at Toledo Oct. 2. A route follows.

Arthur Marcus Loew and his wife sailed for Cherbourg Thursday, on the *Beren-garia*.

The Lee Kids open on the Orpheum time at Kansas City, Oct. 2, in "The New Director."

Dorothy Z. Dalton is now associated with the Lillian Bradley Theatrical Exchange.

Joe Leo, artists' representative, has changed his offices to No. 514 Putnam Building.

Vivien Oakland joined the cast of Al Jolson's show, "Bombo," in Atlantic City this week.

Fay Marbe will appear at Loew's State Theatre for the first half of the week of October 10th.

Ben Small and Sam Shepard are breaking in their new act this week at Trenton and Red Bank.

Danny Wolf, pianist has been placed by Lillian Bradley with Richard Dore; playing vaudeville.

The Five Musical Queens open on the Sun circuit at Toledo, Oct. 2; direction of Wayne Christy.

Henry Hartman opens in the south October 3rd at Cambridge, Md.; direction of Buddie Sheppard.

Vera Michalena replaces Elsie Adler in Oliver Morosco's "Love Dreams" in Philadelphia this week.

Wallace and Ward open on the Sun time at Toledo Oct. 2; route to follow arranged by Wayne Christy.

R. C. Jones, former manager of the Miles, in Cleveland, is now managing the Orpheum in Detroit.

The Criterion Four have been booked by Wayne Christy to open on the Sun time at Rochester, Oct. 3.

Gladys Moore will shortly be seen in a new act in vaudeville written and booked by Buddie Sheppard.

S. Z. Poli sailed for Europe last week, and will join his wife and daughter who are visiting in Italy.

Seymour and Jeanette have been booked by Wayne Christy for the Sun time and open at Toledo, Oct. 2.

Whiting and Burt opened on the Orpheum time Sept. 26 at Winnipeg and are routed till next April.

Rubye De Remer sailed for England on Saturday, on board the *Olympic*, as the guest of Mary Pickford.

Maude Fealy will play the leading role in the Pageant of the Red Cross to be held in Columbus, Ohio.

ABOUT YOU! AND YOU!! AND YOU!!!

Cedric Lindsay and Hazel are now touring through California, where they are playing to great success.

David Sapirstein, pianist, opened on the Orpheum time at Salt Lake, Sept. 18. He has ten weeks to follow.

The Jones Family open on the Sun time at Watertown, N. Y., Oct. 3. Wayne Christy arranged the time.

Gladys Moore, who has appeared in vaudeville, will be seen shortly in the Greenwich Village Follies.

Dale and Burch were compelled to cancel their engagement at Keith's Washington last week owing to illness.

Eva Genesee will be seen with Herbert Lloyd's act in an ingenue role shortly; direction of Harry Walker.

The Bennet Twins, now appearing with the Harry Carroll Revue, are under the direction of Maxim P. Lowe.

Harry Lauder, prior to his opening at the Lexington Theatre, October 17th, will play golf in the Adirondacks.

Betty Garden and Madeline Burton have been placed with one of Roth and Garon's acts by Lillian Bradley.

Fulcher and Bloom have cast John Kennedy for Lew Fields' part in "Blue Eyes," which will shortly go on tour.

Dolly Pressler and Tom Kelly were married in California some time ago, it was just announced last week.

Gribbin and Clark will be seen around New York in a new act shortly under the direction of Buddie Sheppard.

Allan Drake has been booked by Harry Walker to play the Ray Ramond part in the road company of "Blue Eyes."

Gaston Bell is opening in the male lead of "Lulu Bett," which will have a southern tour, Emma Bunting starring.

Eddie Cantor and his wife received their fourth child, a daughter, on September 18th, at their home in the Bronx.

The Three Jeanettes open at Toledo Oct. 2 and have a route over the Sun time. Wayne Christy arranged the route.

Anna Stoddard, of Pepper and Stoddard, is recovering from a recent operation in Buffalo, in the Deaconess Hospital.

Gracia Palmer and Lucille Du Boise were booked by Lillian Bradley for the Kenmore Hotel at Albany recently.

Owen, White and Castle play Rochester Oct. 2 and have a route over the Sun time to follow arranged by Wayne Christy.

Geraldine Carry joined the Jimmie Hodges Musical Comedy Co. at Scranton last week; booked by Harry Walker.

Ruth Hoyt Ungaro has closed her summer home at Cape Cod, Mass., and will be located in Philadelphia this winter.

Ed La Vine has been engaged by Roy Le Pearl to play a "wop" part in a vaudeville act, booking through Harry Walker.

The Crisp Sisters, seen with Clark and Bergman, will be seen in their own act shortly, assisted by a pianist and a vocalist.

"Brownie," a rag singer opens next week in Ben Bernie's revue at Reisenwebers; booked by Walter Windsor Attractions.

John E. Abrams has been engaged for a series of Shakesperian parts by Southern and Marlowe and will open in Boston, October 3d.

Lenora Warren has been booked for an act with Lillian "Sassy" Gonne by Harry Walker and will be seen on the Keith time shortly.

Lew Dockstader is laying off for three weeks in New York to write himself a new act. He will be seen on the Keith time shortly.

Joyce and Silbor, who recently arrived from the West will be seen around New York shortly under the direction of Buddie Sheppard.

The Dance Novelty has been booked by Buddie Sheppard for the Plimmer southern time; act opened at Lynchburg, Va., September 26th.

Alan Makepeace, formerly assistant manager at the Orpheum in Brooklyn, is now assisting Eddie Lewis in managing the 81st Street.

Harry Downing will be seen in vaudeville this season in the Harry Downey Revue which was formerly called "The Pep-o-Mint Revue."

Allyn Drake, Maria Donia and Gypsy Corrinne were booked by Harry Walker for Keiran's Hotel, Baltimore, and will appear in a new revue.

Margaret Dumont will return to the legitimate stage after an absence of several seasons, in the "Fan" at the Punch and Judy Theatre, Oct. 3.

Phil Davis, formerly with the Irving Berlin Music Co., opened in vaudeville at the Avenue B this week and has time to follow on the Loew circuit.

The Lorden Sisters closed on the Sun time September 26 at Detroit and will remain in the city visiting their folks for the first time in five years.

Langford and Fredericks returned from Europe last Saturday on the "Empress of France." They will reopen on the Keith time here shortly in a new act.

Loretta Benecke, private secretary to J. J. Maloney of the Keith office, arrived back in the office Monday, after a vacation of several weeks in Bermuda.

Fred Powers & Co. opened September 26th at Lynchburg, Va., and have nine weeks to follow on the Plimmer southern time; booked by Buddie Sheppard.

Paul Dulzell, assistant executive secretary of the Actors' Equity Association, is taking a belated vacation, visiting his mother at her home in Roxbury, Mass.

Tiny Belmont is rehearsing with a Hungarian dancing act. The act was called "Gypsy Blood," but was forced to change its title, due to a similarly named film.

The Duncan Sisters, who recently returned from England, will present their old three act in vaudeville, assisted by Sid Corey; Hal Lane is staging the production.

Leona Earl, the dancer and comedienne, who returned from Europe recently, has been engaged for the present "Greenwich Village Follies" cast at the Shubert Theatre.

Firmin and Olsmith opened in Philadelphia this week on the Sablosky time and have ten weeks to follow. Maida Firmin was formerly of the team Firmin and Franklin.

Elsie Janis entertained the members of "her gang" who appeared with her last season at a performance of "The White Headed Boy," at the Henry Miller Theatre last week.

Marion Barton, Ethel Holton, Harry Seymour, Eva Marshall, Joe Sweet, and Eleanor Roberts, have been engaged by Leo Hass for a vaudeville act; placed by Lillian Bradley.

Margaret McKee, the whistler known as the "California Mocking Bird," is appearing at the Oxford Theatre, London, Eng., in the Charles B. Cochrane revue, "The League of Nations."

Maurice and Leonora Hughes, Harlan Dixon, Oscar Shaw, Ada Lewis, and Louise Groody went into rehearsal last week in "Good-Night Dear," which will be produced by Charles Dillingham.

McDougal and Shannon, who have recently returned from the West after playing the Orpheum, Jr., and the W. V. M. A. time, will be booked by Buddie Sheppard around New York.

Maurice L. Kusell has signed for the period of one year with the "Mid Nite Frolics," as light comedian. He will introduce his dances in all the revues put out during the current season.

John V. Lowe, who plays a prominent dancing role in the "Last Waltz," has been engaged by the Shuberts to stage the dances in the French musical farce "Phi Phi," which is to be presented shortly.

The Four Marx Brothers, who were to have opened on the Orpheum at Frisco last August, have been re-routed and will play the new Hennepin at Minneapolis, Oct. 9, following which they go to Chicago.

Harper and Blanks, who were billed to play the Winter Garden this week, were switched to the Academy of Music, Baltimore, and will be seen at the Winter Garden during the week of October 10th.

Julian Ettinge opens on the Orpheum time at Salt Lake City Oct. 9, following which he plays the Interstate time in December; Omaha, Jan. 22; Cleveland, March 12, and comes into the Palace, New York, May 28.

Frances Williams, specialty dancer with Arthur Millar's act, was cut over the eye yesterday when a stagehand let drop a pulley connected with the back drop curtain. Miss Williams had two stitches taken, but is again playing.

Eva Olivotti, formerly with "Very Good Eddie," "Oh Boy," "Leave It to Jane" and recently with "Mary," will be seen shortly in a new act with Bessie Gross, formerly Jack Kraft and Bessie Gross, and more recently with "Irene."

Harper and Blanks, Smart Set Entertainers, hold the record for appearances on the opening bills of the Shubert Vaudeville, having been on the bill at the Kurtz Theatre, Bethlehem, Shubert's 44th Street, and are now playing in Baltimore.

Louise and Mitchell, who returned on the *Aquitania* from Antwerp recently, where they had been spending a three months' vacation after an absence from their home for fifteen years, have been routed on the Keith Southern time, opening next week.

Irene, Nowatney, Virginia Whitehead, Pauline Maxwell, Jean Warner, Grace Culvert, Maude Lydiate, Ann Pauley and Charline Easley, all special solo dancers, were placed by Leslie Morosco with "Love Dreams," the girls taking the place of the chorus; Carl Randall staged the dances.

Lillian and Anna Roth, the juvenile performers, have resumed their vaudeville tour, and will open in New York at the Colonial Theatre on October 10th, after several weeks at out of town Keith houses. They will appear in a new act by James Madison, entitled "The Night of the Party."

BIG BILLS PLAYING

Vaudeville lovers in the various cities where the Shuberts have started their vaudeville bills and where there are Keith houses, are seeing some wonderful shows. A few of the bills in cities outside New York are printed below.

The bill at the Shubert-Belasco Theatre, in Washington, is as follows: Leona Lamar, Masters and Kraft Revue, Margaret Farrell, Mlle. Codee assisted by Frank Orth, Harry Himes, Novelle Bros., Everests Monkeys, the Misses Harris and Santley, and Chas. Richman and Company, while the bill at the B. F. Keith's Theatre features Eddie Foy and the seven younger Foyes, Yvette Rugel, "The Love Race," Monta Bell's "Hereafter," Fenton and Fields, Bob Pender's Troupe, Erford's Oddities, and Bender and Armstrong.

At the Temple, Detroit, the Keith bill is as follows: Frisco, Dillon and Parker, Sully and Houghton, Glenn and Jenkins, Blanche and Jimmie Creighton, Marcelle Fallette, Reddington and Grant, and Walter C. Kelly, while, under the Shubert regime, at the Shubert Detroit Opera House, is Jimmie Hussey and the Century Revue, Johnny Jones, Rome and Cullen, Rath Bros., Bert Earl, Vine and Temple, Buddy Doyle, Joe Jackson, and the Ziegler Sisters.

In Philadelphia, at the Chestnut St. Opera House is the Shubert vaudeville with Marie Dressler, Hetty King, Milo, Lora Hoffman, Klein Bros., "In Argentina," Lipinski's Canine Novelties, Althoff, Bert Shepard, while the B. F. Keith's Theatre has Gertrude Hoffman, Joe Towle, Handers and Mill's, Ruth Budd, Miller and Mack, Langford and Frederick, Leonore Kern, Fantino Sisters, The Joannys, and Emma Carus.

The Academy of Music, Baltimore, under Shubert management, presents George Monroe, and Harry Fisher, Al Sexton, The Glorias, "Billy's Tombstones," Billy McDermott, Sailor Bill Reilly, Nip and Fletcher, Harper and Blanks, and the Belge Duo, while Keith has Sallie Fisher, Edna Wallace Hopper, Venita Gould, Margaret Young, Geo. F. Moore and Mary Jane, Kane and Herman, the Seven Bracks, "Shadowland," and W. D. Pollard, at the Maryland Theatre.

In Chicago, at the Palace Music Hall, the bill is headed by Trixie Friganza, Chas. Howard, and Co., Mash and O'Donnell, Beeman and Grace, Allan Rogers and Leonora Allen, Ben Beyer, Stagpole and Spier, the Winton Brothers, and Tom Patricola. Shubert at the Apollo Theatre, which headlines Donald Brian and Company, has in addition Olga Mishka Company, Jack Strouse, Bert Hanlon, Vardon and Perry, Holt and Rosedale, Wilson and Larson, The Pickfords, Arco Bros. and the Brendel and Burt Revue. The Majestic has Van and Corbett, Al and Fanny Stedman, Wilfred Clarke, Gene Green, the Gordon Wildes, Cliff Nazarro and the Darling Sisters, Manuel Romaine and Nat Nazarro and Company.

At Cleveland the Shuberts present Cecil Cunningham at the Euclid Avenue Opera House, with the Schwartz Bros., Pederson Bros., Bert Melrose, Frank Jerome, Brengk's Art Poses, Ernest Evans and Girls, Dickinson and Deagon and Ciccolini. At the Keith house is found Belle Baker, Dummies, D. D. H., Frank Davis and Adele Darnell, Juvenility, Pressler and Klaiss, Russell and Devitt, the Miniature Revue, John Steele and the Singer's Midgets.

At the Orpheum in Brooklyn Keith has Edith Taliaferro, Joe Cook; Parlor, Bedroom and Bath; Sharkey, Roth and Witt, Alexander Bros. and Evelyn Chong and Rosie Moe, Ivan Bankhoff and Company, Rome and Galt, Wilson Sisters. The Shubert-Crescent features Emily Ann Wellman, Nana, George Rosener, Marie Stoddard, Horlick and the Sarampa Sisters, Clayton and Lennie, Sensational Togo, Grace and Ed. Parks and "The Melting of Molly."

"SKIN GAME" IN CANADA

"The Skin Game," with an especially imported English cast, opened at His Majesty's Theatre, Montreal, September 12th.

STRAND LEASE IN DISPUTE

Through a series of complications in the leasing of the Strand Theatre, Hoboken, which has been operated as a stock theatre for the past three years by Charles and Henry C. Blaney, the control of the house is in doubt and will in all probability be the cause of a court action brought by the Blaneys to enjoin the owners of the property, the G. R. G. Realty Company, Inc., which has its offices in the Gaiety Theatre Building, from leasing the theatre to anyone else.

The Strand Theatre is now undergoing alterations to make it conform with the Hoboken fire laws. Last year the Blaneys were forced to curtail their season on account of inadequate fire-escapes, according to Charles Blaney. The Blaneys have a twenty-year lease on the Strand, which has still seventeen years to run. The house was originally leased by the G. R. G. Realty Co., Inc., to the firm of Bernstein & Lippman, which sub-leased it to the Blaneys.

The lease of the Strand was complicated when the G. R. G. Realty Company leased the house on August 22, of this year, to a Mr. Niddle, who in turn sub-leased it to Raymond Payton, for the Corse Payton Stock Company, for ten years and to Fally Marcus for Sunday concerts. The G. R. G. Realty Company claims that they had served a dispossession notice on Bernstein & Lippman, who had sub-leased to the Blaneys, because of five months' non-payment of rent. When told of this by a CLIPPER reporter, Charles Blaney said on Monday that he had paid all rent promptly and had put up a deposit of \$8,000. He said that he had receipts in full all rent payments and for the deposit. The dispossession notice is said to be on file in the Hudson County Court House.

No court action will be taken, it is understood, until the repairs now being made on the Strand Theatre are completed. If the G. R. G. Realty Company, Inc., then refuse to turn over the house to the Blaneys, the latter will then make application for an injunction restraining the realty company from leasing or renting the theatre to any other person or firm, it is believed.

SHEA SUES KENT

Joe Shea filed suit against William Kent, the vaudeville actor, in the Supreme Court last week, for \$3,000 damages he alleges he incurred when, as he claims in his complaint, Kent walked out of an act Shea produced in which the actor was to be co-starred with Anna Held, Jr.

Shea charges Kent signed a contract on January 1, last, and repudiated the contract eighteen days later. According to the contract, Kent was to receive as salary one-half the profits of the act after commissions, salaries and railroad fares had been deducted. Miss Held's salary was not included in the expenses to be deducted. She claims he incurred \$2,000 expenses for scenery, \$250 as fee for William J. Hurlbut, who wrote the act, and other expenses.

Davis & Davis, attorneys for Kent, declared last week that they would bring counter suit for \$3,000 against Shea on the grounds that he lost time because he could not proceed with the act on account of Miss Held's illness at the time. They say Kent was forced to frame an act with his wife. They estimate the loss of his time at \$3,000.

"MIDNITE FROLICS" OPENS

CHICAGO, Ill., Sept. 26.—The first performance of the new fall revue at the Midnite Frolics, opened Monday night with Princess Nai Tai Tai, Eddie Matthews, Maybelle Boyer, Ysobel Gray, Mary Lambert, Flo Whitman, Gertrude Darling, Vilace Ormsby, Frank Moore and Evon Lee in the principal roles. The revue will run for two months. The feature of the revue is the Saxe Harmonists, a saxophone sextette.

LABLANC WITH LOWE AGENCY

Leo Lablanc, formerly stage director with the "Ed. Wynn Carnival," is now associated with Maxim P. Lowe, the booking agent and foreign representative. Mr. Lablanc is in charge of all domestic acts, and also the directing.

TOWNES SUES FOR DIVORCE

Samuel Plonsky, known on the vaudeville stage as Sidney Townes, of the team of Bernard and Townes, filed suit last week in the Brooklyn Supreme Court for divorce from his wife, Edna L. Plonsky, formerly a member of the chorus in the Ziegfeld "Follies." Plonsky resides at No. 1868 Eightieth street, Brooklyn, and his wife at No. 2035 Eighty-sixth street, Brooklyn.

Plonsky, or Townes, charges his wife with misconduct with another man, unnamed, in Philadelphia between the months of March and September of the present year. The couple were married last February, "on the impulse," as the actor puts it. "I regret that impulse," added Townes.

Townes charges his wife, who has been on the stage since she was 12 years old, had "insisted on drinking liquor, smoking cigarettes and lounging around in bed until all hours of the day and on visiting cabarets until all hours of the night" while she was in the "Follies" in Chicago last winter.

Not only that, but Townes also charges that his wife bought shoes costing \$20 a pair and threw them away when they were soiled, and that she bought \$5 silk stockings and other extravagant things.

In her answer to the suit, Mrs. Plonsky denied all the charges and asked for \$1,000 counsel fees, and \$75 a week alimony.

BIG BUSINESS FOR "HONEYDEW"

GRAND RAPIDS, Mich., Sept. 25.—Joe Weber's musical comedy "Honeydew" which opened here last Sunday, played to record receipts, getting \$17,000 on the week. The show was well received, one newspaper putting a notice to the effect that "everyone should see Honeydew" up in the top corner of the front page in the spot usually devoted to weather forecasts.

Honeydew plays in Indianapolis this week, getting the benefit of the G. A. R. Convention now there. On October 2nd the show opens at the Subert-Northern Theatre in Chicago.

Joe Weber, although an independent manager, is not affected by the A. E. A. Equity Shop pronouncement. Most of the principals in "Honeydew" are Equity members who are signed up since last year on long-term contracts running into 1923. On this account, Equity does not attempt to enforce Equity Shop on Weber. Most of his company, however, are Equity members. Weber recently joined the Touring Managers' Association, having resigned from the Producing Managers' Association last winter.

"JUST MARRIED" ACTRESS WEDS

Dorothy Mortimer, who is the bride in "Just Married," and Robert Peter Davis, stage manager of the same production, were married Saturday forenoon in the Church of the Transfiguration, by the Rev. George C. Houghton. Mrs. Mabel Harris Haywood was in attendance on the bride. Mrs. Maynard was formerly Mabel Harris, prima donna in the "Prince of Pilsen."

The bride was born in Philadelphia, and is the daughter of William A. Mortimer. Previously she played the feminine lead in "Nightie Night," and was leading woman for Leo Dietrichstein in "The King." Mr. Davis comes from Newberry, S. C., and served as a lieutenant during the war, receiving five decorations.

LEE SIMONSON SAILS

Lee Simonson, the Theatre Guild scenic artist, sailed for Europe aboard the *Olympic* on Saturday to study the scenic effects used in foreign plays now running, while in England he will confer with George Bernard Shaw and discuss with him the staging problems of the playwright's latest work, "Back to Methusalem," which the Theatre Guild expects to produce this winter.

TO GIVE PROF. MATINEE

Comm. Giovanni Grasso, the Sicilian actor, and his Sicilian company brought over here by Antonio Ferrara, will give a professional matinee at The Royal Theatre at No. 163 Bowery on October 4th at 2:30 p. m.

STAGE HANDS' DISPUTE SETTLED

NEWARK, N. J., Sept. 26.—After a conference in the afternoon lasting for five hours at which no settlement was reached representatives of the local stage hands' and motion picture operators' union and representatives of the Newark Theatre Managers' Association met again late Saturday night and succeeded in settling the dispute over the wage scale for the new season, compromises being made by both sides.

The stage hands threatened to call a strike beginning Sunday if an agreement was not reached before midnight on Saturday. Such a strike would have tied up every theatre in Newark, most of which are open on Sunday.

The stage hands wanted an increase of \$10 a week, from \$40 to \$50, but compromised by accepting an increase of \$5. Their demands were first made before Labor Day, when their last season's agreement expired, but the managers deferred signing the new contracts until Saturday.

The stage hands called in Harry Spencer of New York, assistant president of the International Alliance of Stage Employees, to aid them in effecting a settlement of the wage dispute. Thomas Miner, of Miner's Empire Theatre, presided at both of the meetings.

The stage hands were represented by Messrs. Richardson, Kelly, Kearney, O'Brien, Rowe and Booth, while the theatres were represented by Messrs. Golding of Proctor's, Evans of Miner's, Fintors of the Newark, Lawrence of the Lyric, Shepherd of the Branford, Smith of the Rialto, Drake of the Strand, Ascher of the Halsey, Cross of the Goodwin, St. John of the Orpheum, Duzerne of the Terminal, Huebner of the Keeney and Shary of Krueger's Auditorium.

OPENING DATES CHANGED

A number of changes in opening dates have been announced, "The Love Letter," under the direction of Charles Dillingham, playing at the Globe Theatre, next week instead of October 10th as previously announced.

"Main Street," produced by the Shuberts in Stamford last week, will play the National Theatre, New York, October 5th instead of October 3rd, as before advertised, and William Hodge who was to have opened in "Beware of Dogs," at the Broadhurst Theatre October 5th, will play Monday evening, October 3rd, instead.

SOTHERN AND MARLOWE TO TOUR

E. H. Sothern and Julia Marlowe will begin their biennial American tour on October 3d at the Boston Opera House. After two weeks in Boston, they will tour the New England States and the principal cities east of the Mississippi. They will come to New York late in the fall and will play at one of the Shubert theatres. The Sothern-Marlowe repertoire this season is "Twelfth Night," "Hamlet," "The Taming of the Shrew" and "The Merchant of Venice," the last of which is an addition to their repertoire of two years ago.

SAN CARLO OPENS SEASON

The San Carlo Opera Company opened its season at the Manhattan Opera House on Monday evening, Sept. 26. "La Forza del Destino" was sung as the opening program. Goetano Sommasini did very well in the tenor role. Others who scored were Bianca Saroya, soprano; Agnes Reamer, Joseph Royer, Pietro de Biasi and Natale Cervi.

WORKING ON NEW SHOW

SAN FRANCISCO, Sept. 24.—Wolf Marco, of Fanchon and Marco, returned to his home here this week, and is starting work on a new revue to succeed his former two. The show will go into rehearsals this month and will later open at the Century Theatre here.

HOLMES TOUR OPENS IN NOV.

CHICAGO, Ill., Sept. 26.—Burton Holmes announces that he will commence his lecturing tour some time in November. His tour will take him throughout eastern states.

DRAMATIC and MUSICAL

"MUSIC BOX REVUE" NEW BERLIN SHOW IS STAGE REVELATION

"MUSIC BOX REVUE," in two acts, by Frances Nordstrom, William Collier, Thomas J. Gray, George V. Hobart and others. Music and lyrics by Irving Berlin. Produced at the Music Box Theatre by Sam H. Harris, Thursday night, September 22.

PRINCIPALS

Florence Moore, Irving Berlin, William Collier, Sam Bernard, Miss Ivy Sawyer, Joseph Santley, Miss Emma Haig, Miss Wilda Bennett, Miss Margaret Irving, Hugh Cameron, Paul Frawley, the Three Brox Sisters, Maurice Quinlivan and many, many others.

How could it miss? One of the most beautiful theatres in the World; several well known authors wrote the book; Irving Berlin contributed the score and lyrics; the cast reads like an Equity benefit performance; Hazzard Short did the best pieces of staging of his career; everything that could possibly be done to make the show a novelty in its particular line of entertainment such as mechanical effects and bizarre designs and what not. How could it possibly miss? A hundred per cent plus show is the verdict of one hundred per cent of those who have seen it. Which seldom happens in theatrical circles.

The first surprise came with the first view of the exterior of the new playhouse, which is something new and dignified in theatre architecture. Inside, the elegant appointments of the place were a revelation. The show started with a trick and more mechanical contrivances came on as the show proceeded. The fun began with Florence Moore in a bedroom scene. She is discovered shaking a cocktail mixture for some expectant friends. Three of them arrive in turn only to be informed that her husband was approaching. The information comes via the telephone.

The fourth friend's visit was interrupted by the threatened approach of his wife which sent Miss Moore under the bed to join her friends, who had successively posed as her husbands.

Emma Haig and Richard Keene danced away an interlude as the seasons when Miss Bennett charming in a Spanish costume posed in the background against a gigantic black iridescent fan. The climax to this episode came when Miss Bennett and the girls who had marched down from the sticks of the fan were individually lifted into the air until each could pose as part of the color scheme of decoration.

These episodes followed one another to Irving Berlin's tunes that accompanied each set. That also served to "Dining Out," the Santly and Sawyer skit in which they danced as well as pictured the advantages of dining at home. Mr. Collier and Mr. Bernard appeared in "Nothing But Cuts," which has been seen before at one of the actor's shows, though in less elaborate form of course. Nevertheless, the two comedians were funnier than ever. Hugh Cameron was there to lend his assistance to the comedy end of the play, which was no small item. A burlesque on a Ben Ali Haggin tableau shown while Robert Rhodes sang, "My Ben Ali Haggin Girl," which was one of the funniest scenes of the show, Collier and Bernard taking part in both scenes. "The Fountain of Youth," a travesty on finding a home by Collier, Miss Bennett singing "The Legend of the Pearls"; dancing by Renie Riano and Rose Rolanda, was another bit of comedy and melody that went over well, bringing the Revue to a graceful close.

One of the hit songs of the show was "Say It With Music," in which Mr. Berlin wove various love songs into the score. Berlin's tunes are pleasing and tuneful,

the lyrics bright and clever. There were many other songs that went over great and Mr. Berlin has written some of the best of his melodies.

There was no end of beautiful scenes and innovations that could be described for pages. Hazzard Short has done some remarkable work in his share of the staging and unique effects that were brought out. Sam H. Harris and Irving Berlin have a great success in "The Music Box Revue," and it will be with us for months to come.

Berlin works in the show, does some clever bits and scored a hit of big proportions all by himself.

"PETER GRIMM" WITH DAVID WARFIELD HAS ARTISTIC REVIVAL

"THE RETURN OF PETER GRIMM," a play in three acts by David Belasco, presented at the Belasco Theatre on September 21, 1921.

CAST

Peter Grimm.....David Warfield
Frederik.....John Sainpolis
James Hartman.....George Wellington
Andrew MacPherson.....Joseph Brennan
Rev. Henry Batholomew.....
William Boag
Colonel Tom Lawton.....John F. Webber
Willem.....Richard Dupont
Kathleen.....Miriam Doyle
Mrs. Batholomew.....Marie Bates
Marta.....Marie Reichardt
The Clown.....David Malcom

Much has been written and said during the last ten years about the mysteries of spiritism. Numerous plays have been presented which attempted to picture the existence of a world on the other side of the curtain of death since David Belasco first presented his play "The Return of Peter Grimm" ten years ago. What was then a fantastic, weird departure from the ordinary stage routine is to-day accepted more or less as proper fare. With all the advantage of Belasco's play as a stepping stone and guide post, however, the psychic plays which have appeared between the first production of "Peter Grimm" and its present revival do not compare in pure beauty of outline and artistry with their precursor.

David Warfield, as Oom Peter, reveals again the supreme ability he has as an actor. Loved for his portrayal of "The Music Master," yet that role does not call forth the wonderful artistry of Warfield as does the role of the returned spirit.

Mr. Belasco has earned the right to retain his title as the most artistic stage director we have by the masterful manner in which each detail of presentation is worked out.

Mr. Belasco is fortunate in being able to secure the services of five members of the original cast. These actors must indeed glory in their roles, for each acted with that true artistry that denotes the person honored and interested in his part.

Joseph Brennan, John Sainpolis, William Boag, Marie Bates and Marie Reichardt are to be praised.

The young lovers, played by Miriam Doyle and George Wellington play admirably the parts of the young lovers. Richard Dupont, who plays the role of the child Willem, is indeed splendid. The entire cast, in fact, is perfection itself.

"The Return of Peter Grimm," is a play which honors the American stage.

MAUDE FULTON TOURING

SAN FRANCISCO, Sept. 24th.—Maude Fulton and her company of players, will open a tour of the road shortly, playing one night stands. They will do this for a while, prior to opening in Los Angeles, at the Mason Opera House for a run. The tour will be under the direction of Ralph Pincus and George Ebeey. It is said that "The Hummin' Bird," with Miss Fulton in the leading role, will be used.

"MAN IN THE MAKING" CLEVER COLLEGE PLAY AT THE HUDSON

"THE MAN IN THE MAKING," an American play in a prologue and four acts, by James W. Elliott. Produced at the Hudson Theatre, Tuesday night, September 20.

CAST

Lester Toomey.....Robert Fisk
Jimmy Carswell.....Donald Gallaher
Stanley Sheridan.....Raymond Hackett
Aunt Lou.....Susanne Willis
Grace Whiting.....Kathleen Comegys
Cliff Whiting.....Francis Byrne
J. Z. Carswell.....Paul Everton
Traveling Salesman.....Joseph Guthrie
Al Wayman.....William B. Mack
Slim Peters.....Duncan Harris
Dolan.....Edwin Walter
Teddy Barco.....Justin Lees
The Claim.....Billie Bergh
Theodore Barco.....Frazer Coulter

James W. Elliott is more or less known to those who read business trade papers. His style of copy coupled with a message to the effect that a college education is a farce, or tragedy rather, in comparison to some practical experience that a youth may gain in actual contact with the world at large is not exactly a new theory, yet it is embodied in a play that contains more truth than poetry for all that.

The play has its weak spots, especially so in the last act, but on the whole, one can readily see Mr. Elliott's understanding and sympathy in regard to the problem faced by the average youth of this country when he starts out to make his way. A college education according to Elliott does not do very much toward helping the young man to understand the elements he will later come in contact with; and the average father of the youth is the one that is to blame in a great many cases.

In Jimmy Caldwell's particular case, admirably done by Donald Gallaher, he goes to the university, and at the end of four years, he returns home and launches into round after round of painting the town red with the aid of some college chums. His father, J. Z. Carswell with a face like Ludendorff when it comes to resembling a ferocious bull dog is the type of American business man who finds time for nothing but the building up of his business. Paul Everton who played the part of Carswell Sr. unusually well, disowns Jimmy in the first act after a morning after the night before. The accompanying lecture explained that he and the boy's mother had travelled many miles to the college he had left recently and learned that his (Jimmy's) time had not been spent as well as he might have done. "Make Good, or Make Room," is the old man's inexorable motto. In this act, Raymond Hackett as Stanley Sheridan carried off the honors as far as acting was concerned. As a young sophomore who talks too much, drops an epic here and there, though quite harmless as a whole he truthfully portrayed the part.

The second act is set on a mezzanine floor of a Frisco hotel. Cliff and Grace Whiting who have been brought up by the Carswells since childhood are on a trip to the coast. Her brother is sales manager for Carswell, and she herself was at one time betrothed to Jimmy, but being a high-spirited girl who lets her nature get the best of her, breaks with him when his father disowns him. Kathleen Comegys and Francis Byrne played these parts and excellently. Jimmy Carswell comes into the hotel, half starved, a fugitive and minus a job. He is wrongfully accused of stealing \$800 in Chicago. The Whittings overhear a dapper stranger with a mysterious air about him, tell Jimmy his philosophy of business life

which was to the effect that to succeed honestly and faithfully was a joke and the best way is to dig in regardless of methods. He also takes Jimmy into his confidence and lets on that his graft is raising one dollar bills to five dollars notes, offering to take him in with him. Jimmy is to give him an answer later on, and Cliff Whiting arrives on the scene in time to receive a telegram telling of the death of Mrs. Carswell and he takes Jimmy back home. At home the chief event that transpires during the third act is that Jimmy walks in and in the presence of his father, his former sweetheart and her friend Sheridan, and under the guise of a wandering mind who recognizes nobody, gets in his version of the state of affairs, which concern him and his father. They are all repentant and ready to fall at his feet, but when he becomes normal and tells them that it was a trick they become highly indignant. But they also learn that for the past six months it is Jimmy who has been running the factory and not a stranger. In the last act which takes place in a small town in the West is the model school run by Jimmy and Cliff Whiting under the name of "The Man in the Making Corporation," which teaches boys many things in a practical manner and makes real men out of them. Here takes place an all-round re-union and everything is great at the finish. "Work is Life—Good Life is Good Work" is the motto over the door.

"THE TRIUMPH OF X" STORY OF HEREDITY AT THE COMEDY

"THE TRIUMPH OF X," a drama in four acts, by Carlos Wupperman, presented by the Shuberts in conjunction with Jessie Bonstelle at the Comedy Theatre, August 25.

CAST

Phyllis.....Miss Helen Menken
Ralph Armstrong.....Robert Keith
Jenay.....Mrs. Jacques Martin
Robert Knowles.....Frank Morgan
William Taylor.....Fred Burt
Paul.....F. J. Kirke
Mrs. Armstrong.....Mrs. Herbert Gresham
Col. Prout.....Ben Hendricks
Marjorie Prout.....Miss Alma Moeller

There is nothing new under the sun, but everyone agrees that an old subject may be treated in a new manner. Heredity is one of the favorite subjects of the playwrights, and it is the subject of "The Triumph of X," handled in a new—and rather awkward—manner. For two acts the play proceeds smoothly and logically. Then logic is cast to the winds, and the plot becomes merely theatrical.

Helen Menken, who plays the leading part, as the girl Phyllis, born of disreputable parents, stands out in sharp relief with her remarkable characterization and did some really fine work.

"X," according to the playwright, is the unknown quantity for good in every person which in this case triumphs over the evil heritage of the heroine. The heroine is the ward of a doctor whom she believes is her father. She is cursed with the lust for drink, which does not become apparent until the night of her engagement at a party in her honor. As she drinks her first champagne she becomes a different person entirely, and the downward grade becomes her footpath. Her curse drives her away from her home and betrothed. In the final act the doctor, who has discovered his love for her, becomes a drunkard also. The power of the unknown "X" here asserts itself and the heroine comes back to the doctor, whom she also loves, and both start the climb toward their former morality and respectability.

The last half of the play is heavy with flowery, unreal speeches.

BIG BILLS PLAYING

Vaudeville lovers in the various cities where the Shuberts have started their vaudeville bills and where there are Keith houses, are seeing some wonderful shows. A few of the bills in cities outside New York are printed below.

The bill at the Shubert-Belasco Theatre, in Washington, is as follows: Leona Lamar, Masters and Kraft Revue, Margaret Farrell, Mlle. Codee assisted by Frank Orth, Harry Himes, Novelle Bros., Everests Monkeys, the Misses Harris and Santley, and Chas. Richman and Company, while the bill at the B. F. Keith's Theatre features Eddie Foy and the seven younger Foyes, Yvette Rugel, "The Love Race," Monta Bell's "Hereafter," Fenton and Fields, Bob Pender's Troupe, Erford's Oddities, and Bender and Armstrong.

At the Temple, Detroit, the Keith bill is as follows: Frisco, Dillon and Parker, Sully and Houghton, Glenn and Jenkins, Blanche and Jimmie Creighton, Marcelle Fallette, Reddington and Grant, and Walter C. Kelly, while, under the Shubert regime, at the Shubert Detroit Opera House, is Jimmie Hussey and the Century Revue, Johnny Jones, Rome and Cullen, Rath Bros., Bert Earl, Vine and Temple, Buddy Doyle, Joe Jackson, and the Ziegler Sisters.

In Philadelphia, at the Chestnut St. Opera House is the Shubert vaudeville with Marie Dressler, Hetty King, Milo, Lila Hoffman, Klein Bros., "In Argentina," Lipinski's Canine Novelties, Althoff, Bert Shepard, while the B. F. Keith's Theatre has Gertrude Hoffman, Joe Towle, Handers and Mill's, Ruth Budd, Miller and Mack, Langford and Frederick, Leonore Kern, Fantino Sisters, The Joannys, and Emma Carus.

The Academy of Music, Baltimore, under Shubert management, presents George Monroe, and Harry Fisher, Al Sexton, The Glorias, "Billy's Tombstones," Billy McDermott, Sailor Bill Reilly, Nip and Fletcher, Harper and Blanks, and the Belge Duo, while Keith has Sallie Fisher, Edna Wallace Hopper, Venita Gould, Margaret Young, Geo. F. Moore and Mary Jane, Kane and Herman, the Seven Bracks, "Shadowland," and W. D. Pollard, at the Maryland Theatre.

In Chicago, at the Palace Music Hall, the bill is headed by Irixie Friganza, Chas. Howard, and Co., Mash and O'Donnell, Beeman and Grace, Allan Rogers and Leonora Allen, Ben Beyer, Stagpole and Spier, the Winton Brothers, and Pom Patricola. Shubert at the Apollo Theatre, which headlines Donald Brian and Company, has in addition Olga Mishka Company, Jack Strouse, Bert Hanlon, Vardon and Perry, Holt and Rosedale, Wilson and Larson, The Pickfords, Arco Bros. and the Brendel and Burt Revue. The Majestic has Van and Corbett, Al and Fanny Stedman, Wilfred Clarke, Gene Green, the Gordon Wildes, Cliff Nazarro and the Darling Sisters, Manuel Romaine and Nat Nazarro and Company.

At Cleveland the Shuberts present Cecil Cunningham at the Euclid Avenue Opera House, with the Schwartz Bros., Pederson Bros., Bert Melrose, Frank Jerome, Brengk's Art Poses, Ernest Evans and Girls, Dickinson and Deagon and Ciccolini. At the Keith house is found Belle Baker, Dummies, D. D. H., Frank Davis and Adele Darnell, Juvenility, Pressler and Klaiss, Russell and Devitt, the Miniature Revue, John Steele and the Singer's Midgets.

At the Orpheum in Brooklyn Keith has Edith Taliaferro, Joe Cook; Parlor, Bedroom and Bath; Sharkey, Roth and Witt, Alexander Bros. and Evelyn Chong and Rosie Moey, Ivan Bankhoff and Company, Rome and Gaut, Wilson Sisters. The Shubert-Crescent features Emily Ann Wellman, Nana, George Rosener, Marie Stoddard, Horlick and the Sarampa Sisters, Clayton and Lennie, Sensational Togo, Grace and Ed. Parks and "The Melting of Molly."

"SKIN GAME" IN CANADA

"The Skin Game," with an especially imported English cast, opened at His Majesty's Theatre, Montreal, September 12th.

STRAND LEASE IN DISPUTE

Through a series of complications in the leasing of the Strand Theatre, Hoboken, which has been operated as a stock theatre for the past three years by Charles and Henry C. Blaney, the control of the house is in doubt and will in all probability be the cause of a court action brought by the Blaneys to enjoin the owners of the property, the G. R. G. Realty Company, Inc., which has its offices in the Gaiety Theatre Building, from leasing the theatre to anyone else.

The Strand Theatre is now undergoing alterations to make it conform with the Hoboken fire laws. Last year the Blaneys were forced to curtail their season on account of inadequate fire-escapes, according to Charles Blaney. The Blaneys have a twenty-year lease on the Strand, which has still seventeen years to run. The house was originally leased by the G. R. G. Realty Co., Inc., to the firm of Bernstein & Lippman, which sub-leased it to the Blaneys.

The lease of the Strand was complicated when the G. R. G. Realty Company leased the house on August 22, of this year, to a Mr. Niddle, who in turn sub-leased it to Raymond Payton, for the Corse Payton Stock Company, for ten years and to Fally Marcus for Sunday concerts. The G. R. G. Realty Company claims that they had served a dispossession notice on Bernstein & Lippman, who had sub-leased to the Blaneys, because of five months' non-payment of rent. When told of this by a CLIPPER reporter, Charles Blaney said on Monday that he had paid all rent promptly and had put up a deposit of \$8,000. He said that he had receipts in full all rent payments and for the deposit. The dispossession notice is said to be on file in the Hudson County Court House.

No court action will be taken, it is understood, until the repairs now being made on the Strand Theatre are completed. If the G. R. G. Realty Company, Inc., then refuse to turn over the house to the Blaneys, the latter will then make application for an injunction restraining the realty company from leasing or renting the theatre to any other person or firm, it is believed.

SHEA SUES KENT

Joe Shea filed suit against William Kent, the vaudeville actor, in the Supreme Court last week, for \$3,000 damages he alleges he incurred when, as he claims in his complaint, Kent walked out of an act Shea produced in which the actor was to be co-starred with Anna Held, Jr.

Shea charges Kent signed a contract on January 1, last, and repudiated the contract eighteen days later. According to the contract, Kent was to receive as salary one-half the profits of the act after commissions, salaries and railroad fares had been deducted. Miss Held's salary was not included in the expenses to be deducted. She claims he incurred \$2,000 expenses for scenery, \$250 as fee for William J. Hurlbut, who wrote the act, and other expenses.

Davis & Davis, attorneys for Kent, declared last week that they would bring counter suit for \$3,000 against Shea on the grounds that he lost time because he could not proceed with the act on account of Miss Held's illness at the time. They say Kent was forced to frame an act with his wife. They estimate the loss of his time at \$3,000.

"MIDNITE FROLICS" OPENS

CHICAGO, Ill., Sept. 26.—The first performance of the new fall revue at the Midnite Frolics, opened Monday night with Princess Nai Tai Tai, Eddie Matthews, Maybelle Boyer, Ysobel Gray, Mary Lambert, Flo Whitman, Gertrude Darling, Vilace Ormsby, Frank Moore and Evon Lee in the principal roles. The revue will run for two months. The feature of the revue is the Saxe Harmonists, a saxophone sextette.

LABLANC WITH LOWE AGENCY

Leo Lablanc, formerly stage director with the "Ed. Wynn Carnival," is now associated with Maxim P. Lowe, the booking agent and foreign representative. Mr. Lablanc is in charge of all domestic acts, and also the directing.

TOWNES SUES FOR DIVORCE

Samuel Plonsky, known on the vaudeville stage as Sidney Townes, of the team of Bernard and Townes, filed suit last week in the Brooklyn Supreme Court for divorce from his wife, Edna L. Plonsky, formerly a member of the chorus in the Ziegfeld "Follies." Plonsky resides at No. 1868 Eightieth street, Brooklyn, and his wife at No. 2035 Eighty-sixth street, Brooklyn.

Plonsky, or Townes, charges his wife with misconduct with another man, unnamed, in Philadelphia between the months of March and September of the present year. The couple were married last February, "on the impulse," as the actor puts it. "I regret that impulse," added Townes.

Townes charges his wife, who has been on the stage since she was 12 years old, had "insisted on drinking liquor, smoking cigarettes and lounging around in bed until all hours of the day and on visiting cabarets until all hours of the night" while she was in the "Follies" in Chicago last winter.

Not only that, but Townes also charges that his wife bought shoes costing \$20 a pair and threw them away when they were soiled, and that she bought \$5 silk stockings and other extravagant things.

In her answer to the suit, Mrs. Plonsky denied all the charges and asked for \$1,000 counsel fees, and \$75 a week alimony.

BIG BUSINESS FOR "HONEYDEW"

GRAND RAPIDS, Mich., Sept. 25.—Joe Weber's musical comedy "Honeydew" which opened here last Sunday, played to record receipts, getting \$17,000 on the week. The show was well received, one newspaper putting a notice to the effect that "everyone should see Honeydew" up in the top corner of the front page in the spot usually devoted to weather forecasts.

Honeydew plays in Indianapolis this week, getting the benefit of the G. A. R. Convention now there. On October 2nd the show opens at the Subert-Northern Theatre in Chicago.

Joe Weber, although an independent manager, is not affected by the A. E. A. Equity Shop pronouncement. Most of the principals in "Honeydew" are Equity members who are signed up since last year on long-term contracts running into 1923. On this account, Equity does not attempt to enforce Equity Shop on Weber. Most of his company, however, are Equity members. Weber recently joined the Touring Managers' Association, having resigned from the Producing Managers' Association last Winter.

"JUST MARRIED" ACTRESS WEDS

Dorothy Mortimer, who is the bride in "Just Married," and Robert Peter Davis, stage manager of the same production, were married Saturday forenoon in the Church of the Transfiguration, by the Rev. George C. Houghton. Mrs. Mabel Harris Haywood was in attendance on the bride. Mrs. Haywood was formerly Mabel Harris, prima donna in the "Prince of Pilsen."

The bride was born in Philadelphia, and is the daughter of William A. Mortimer. Previously she played the feminine lead in "Nightie Night," and was leading woman for Leo Dietrichstein in "The King." Mr. Davis comes from Newberry, S. C., and served as a lieutenant during the war, receiving five decorations.

LEE SIMONSON SAILS

Lee Simonson, the Theatre Guild scenic artist, sailed for Europe aboard the *Olympic* on Saturday to study the scenic effects used in foreign plays now running, while in England he will confer with George Bernard Shaw and discuss with him the staging problems of the playwright's latest work, "Back to Methusalem," which the Theatre Guild expects to produce this winter.

TO GIVE PROF. MATINEE

Comm. Giovanni Grasso, the Sicilian actor, and his Sicilian company brought over here by Antonio Ferrara, will give a professional matinee at The Royal Theatre at No. 163 Bowery on October 4th at 2:30 p. m.

STAGE HANDS' DISPUTE SETTLED

NEWARK, N. J., Sept. 26.—After a conference in the afternoon lasting for five hours at which no settlement was reached representatives of the local stage hands' and motion picture operators' union and representatives of the Newark Theatre Managers' Association met again late Saturday night and succeeded in settling the dispute over the wage scale for the new season, compromises being made by both sides.

The stage hands threatened to call a strike beginning Sunday if an agreement was not reached before midnight on Saturday. Such a strike would have tied up every theatre in Newark, most of which are open on Sunday.

The stage hands wanted an increase of \$10 a week, from \$40 to \$50, but compromised by accepting an increase of \$5. Their demands were first made before Labor Day, when their last season's agreement expired, but the managers deferred signing the new contracts until Saturday.

The stage hands called in Harry Spencer of New York, assistant president of the International Alliance of Stage Employees, to aid them in effecting a settlement of the wage dispute. Thomas Miner, of Miner's Empire Theatre, presided at both of the meetings.

The stage hands were represented by Messrs. Richardson, Kelly, Kearney, O'Brien, Rowe and Booth, while the theatres were represented by Messrs. Golding of Proctor's, Evans of Miner's, Finters of the Newark, Lawrence of the Lyric, Shepherd of the Branford, Smith of the Rialto, Drake of the Strand, Ascher of the Halsey, Cross of the Goodwin, St. John of the Orpheum, Duzerne of the Terminal, Huebner of the Keeney and Shary of Krueger's Auditorium.

OPENING DATES CHANGED

A number of changes in opening dates have been announced, "The Love Letter," under the direction of Charles Dillingham, playing at the Globe Theatre, next week instead of October 10th as previously announced.

"Main Street," produced by the Shuberts in Stamford last week, will play the National Theatre, New York, October 5th instead of October 3rd, as before advertised, and William Hodge who was to have opened in "Beware of Dogs," at the Broadhurst Theatre October 5th, will play Monday evening, October 3rd, instead.

SOTHERN AND MARLOWE TO TOUR

E. H. Sothern and Julia Marlowe will begin their biennial American tour on October 3d at the Boston Opera House. After two weeks in Boston, they will tour the New England States and the principal cities east of the Mississippi. They will come to New York late in the fall and will play at one of the Shubert theatres. The Sothern-Marlowe repertoire this season is "Twelfth Night," "Hamlet," "The Taming of the Shrew" and "The Merchant of Venice," the last of which is an addition to their repertoire of two years ago.

SAN CARLO OPENS SEASON

The San Carlo Opera Company opened its season at the Manhattan Opera House on Monday evening, Sept. 26. "La Forza del Destino" was sung as the opening program. Goetano Sommasini did very well in the tenor role. Others who scored were Bianca Saroya, soprano; Agnes Reamer, Joseph Royer, Pietro de Biasi and Natale Cervi.

WORKING ON NEW SHOW

SAN FRANCISCO, Sept. 24.—Wolf Marco, of Fanchon and Marco, returned to his home here this week, and is starting work on a new revue to succeed his former two. The show will go into rehearsals this month and will later open at the Century Theatre here.

HOLMES TOUR OPENS IN NOV.

CHICAGO, Ill., Sept. 26.—Burton Holmes announces that he will commence his lecturing tour some time in November. His tour will take him throughout eastern states.

DRAMATIC and MUSICAL

"MUSIC BOX REVUE" NEW BERLIN SHOW IS STAGE REVELATION

"MUSIC BOX REVUE," in two acts, by Frances Nordstrom, William Collier, Thomas J. Gray, George V. Hobart and others. Music and lyrics by Irving Berlin. Produced at the Music Box Theatre by Sam H. Harris, Thursday night, September 22.

PRINCIPALS

Florence Moore, Irving Berlin, William Collier, Sam Bernard, Miss Ivy Sawyer, Joseph Santley, Miss Emma Haig, Miss Wilda Bennett, Miss Margaret Irving, Hugh Cameron, Paul Frawley, the Three Brox Sisters, Maurice Quinlivan and many, many others.

How could it miss? One of the most beautiful theatres in the World; several well known authors wrote the book; Irving Berlin contributed the score and lyrics; the cast reads like an Equity benefit performance; Hazzard Short did the best pieces of staging of his career; everything that could possibly be done to make the show a novelty in its particular line of entertainment such as mechanical effects and bizarre designs and what not. How could it possibly miss? A hundred per cent plus show is the verdict of one hundred per cent of those who have seen it. Which seldom happens in theatrical circles.

The first surprise came with the first view of the exterior of the new playhouse, which is something new and dignified in theatre architecture. Inside, the elegant appointments of the place were a revelation. The show started with a trick and more mechanical contrivances came on as the show proceeded. The fun began with Florence Moore in a bedroom scene. She is discovered shaking a cocktail mixture for some expectant friends. Three of them arrive in turn only to be informed that her husband was approaching. The information comes via the telephone.

The fourth friend's visit was interrupted by the threatened approach of his wife which sent Miss Moore under the bed to join her friends, who had successively posed as her husbands.

Emma Haig and Richard Keene danced away an interlude as the seasons when Miss Bennett charming in a Spanish costume posed in the background against a gigantic black iridescent fan. The climax to this episode came when Miss Bennett and the girls who had marched down from the sticks of the fan were individually lifted into the air until each could pose as part of the color scheme of decoration.

These episodes followed one another to Irving Berlin's tunes that accompanied each set. That also served to "Dining Out," the Santly and Sawyer skit in which they danced as well as pictured the advantages of dining at home. Mr. Collier and Mr. Bernard appeared in "Nothing But Cuts," which has been seen before at one of the actor's shows, though in less elaborate form of course. Nevertheless, the two comedians were funnier than ever. Hugh Cameron was there to lend his assistance to the comedy end of the play, which was no small item. A burlesque on a Ben Ali Haggin tableau shown while Robert Rhodes sang, "My Ben Ali Haggin Girl," which was one of the funniest scenes of the show, Collier and Bernard taking part in both scenes. "The Fountain of Youth," a travesty on finding a home by Collier, Miss Bennett singing "The Legend of the Pearls"; dancing by Renie Riano and Rose Rolanda, was another bit of comedy and melody that went over well, bringing the Revue to a graceful close.

One of the hit songs of the show was "Say It With Music," in which Mr. Berlin wove various love songs into the score. Berlin's tunes are pleasing and tuneful,

the lyrics bright and clever. There were many other songs that went over great and Mr. Berlin has written some of the best of his melodies.

There was no end of beautiful scenes and innovations that could be described for pages. Hazzard Short has done some remarkable work in his share of the staging and unique effects that were brought out. Sam H. Harris and Irving Berlin have a great success in "The Music Box Revue," and it will be with us for months to come.

Berlin works in the show, does some clever bits and scored a hit of big proportions all by himself.

"PETER GRIMM" WITH DAVID WARFIELD HAS ARTISTIC REVIVAL

"THE RETURN OF PETER GRIMM," a play in three acts by David Belasco, presented at the Belasco Theatre on September 21, 1921.

CAST

Peter Grimm.....David Warfield
Frederik.....John Sainpolis
James Hartman.....George Wellington
Andrew MacPherson.....Joseph Brennan
Rev. Henry Batholomew.....
William Boag
Colonel Tom Lawton.....John F. Webber
Willem.....Richard Dupont
Kathleen.....Miriam Doyle
Mrs. Batholomew.....Marie Bates
Marta.....Marie Reichardt
The Clown.....David Malcom

Much has been written and said during the last ten years about the mysteries of spiritism. Numerous plays have been presented which attempted to picture the existence of a world on the other side of the curtain of death since David Belasco first presented his play "The Return of Peter Grimm" ten years ago. What was then a fantastic, weird departure from the ordinary stage routine is to-day accepted more or less as proper fare. With all the advantage of Belasco's play as a stepping stone and guide post, however, the psychic plays which have appeared between the first production of "Peter Grimm" and its present revival do not compare in pure beauty of outline and artistry with their precursor.

David Warfield, as Oom Peter, reveals again the supreme ability he has as an actor. Loved for his portrayal of "The Music Master," yet that role does not call forth the wonderful artistry of Warfield as does the role of the returned spirit.

Mr. Belasco has earned the right to retain his title as the most artistic stage director we have by the masterful manner in which each detail of presentation is worked out.

Mr. Belasco is fortunate in being able to secure the services of five members of the original cast. These actors must indeed glory in their roles, for each acted with that true artistry that denotes the person honored and interested in his part.

Joseph Brennan, John Sainpolis, William Boag, Marie Bates and Marie Reichardt are to be praised.

The young lovers, played by Miriam Doyle and George Wellington play admirably the parts of the young lovers. Richard Dupont, who plays the role of the child Willem, is indeed splendid. The entire cast, in fact, is perfection itself.

"The Return of Peter Grimm," is a play which honors the American stage.

MAUDE FULTON TOURING

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In Jimmy Caldwell's particular case, admirably done by Donald Gallaher, he goes to the university, and at the end of four years, he returns home and launches into round after round of painting the town red with the aid of some college chums. His father, J. Z. Carswell with a face like Ludendorff when it comes to resembling a ferocious bull dog is the type of American business man who finds time for nothing but the building up of his business. Paul Everton who played the part of Carswell Sr. unusually well, disowns Jimmy in the first act after a morning after the night before. The accompanying lecture explained that he and the boy's mother had travelled many miles to the college he had left recently and learned that his (Jimmy's) time had not been spent as well as he might have done. "Make Good, or Make Room," is the old man's inexorable motto. In this act, Raymond Hackett as Stanley Sheridan carried off the honors as far as acting was concerned. As a young sophomore who talks too much, drops an epic here and there, though quite harmless as a whole he truthfully portrayed the part.

The second act is set on a mezzanine floor of a Frisco hotel. Cliff and Grace Whiting who have been brought up by the Carswells since childhood are on a trip to the coast. Her brother is sales manager for Carswell, and she herself was at one time betrothed to Jimmy, but being a high-spirited girl who lets her nature get the best of her, breaks with him when his father disowns him. Kathleen Comegys and Francis Byrne played these parts and excellently. Jimmy Carswell comes into the hotel, half starved, a fugitive and minus a job. He is wrongfully accused of stealing \$800 in Chicago. The Whittings overhear a dapper stranger with a mysterious air about him, tell Jimmy his philosophy of business life

which was to the effect that to succeed honestly and faithfully was a joke and the best way is to dig in regardless of methods. He also takes Jimmy into his confidence and lets on that his graft is raising one dollar bills to five dollars notes, offering to take him in with him. Jimmy is to give him an answer later on, and Cliff Whiting arrives on the scene in time to receive a telegram telling of the death of Mrs. Carswell and he takes Jimmy back home. At home the chief event that transpires during the third act is that Jimmy walks in and in the presence of his father, his former sweetheart and her friend Sheridan, and under the guise of a wandering mind who recognizes nobody, gets in his version of the state of affairs, which concern him and his father. They are all repentant and ready to fall at his feet, but when he becomes normal and tells them that it was a trick they become highly indignant. But they also learn that for the past six months it is Jimmy who has been running the factory and not a stranger. In the last act which takes place in a small town in the West is the model school run by Jimmy and Cliff Whiting under the name of "The Man in the Making Corporation," which teaches boys many things in a practical manner and makes real men out of them. Here takes place an all-round re-union and everything is great at the finish. "Work is Life—Good Life is Good Work" is the motto over the door.

"THE TRIUMPH OF X" STORY OF HEREDITY AT THE COMEDY

"THE TRIUMPH OF X," a drama in four acts, by Carlos Wupperman, presented by the Shuberts in conjunction with Jessie Bonstelle at the Comedy Theatre, August 25.

CAST

Phyllis.....Miss Helen Menken
Ralph Armstrong.....Robert Keith
Jenny.....Mrs. Jacques Martin
Robert Knowles.....Frank Morgan
William Taylor.....Fred Burt
Paul.....F. J. Kirke
Mrs. Armstrong.....Herbert Gresham
Col. Prout.....Ben Hendricks
Marjorie Prout.....Miss Alma Moeller

There is nothing new under the sun, but everyone agrees that an old subject may be treated in a new manner. Heredity is one of the favorite subjects of the playwrights, and it is the subject of "The Triumph of X," handled in a new—and rather awkward—manner. For two acts the play proceeds smoothly and logically. Then logic is cast to the winds, and the plot becomes merely theatrical.

Helen Menken, who plays the leading part, as the girl Phyllis, born of disreputable parents, stands out in sharp relief with her remarkable characterization and did some really fine work.

"X," according to the playwright, is the unknown quantity for good in every person which in this case triumphs over the evil heritage of the heroine. The heroine is the ward of a doctor whom she believes is her father. She is cursed with the lust for drink, which does not become apparent until the night of her engagement at a party in her honor. As she drinks her first champagne she becomes a different person entirely, and the downward grade becomes her footpath. Her curse drives her away from her home and betrothed. In the final act the doctor, who has discovered his love for her, becomes a drunkard also. The power of the unknown "X" here asserts itself and the heroine comes back to the doctor, whom she also loves, and both start the climb toward their former morality and respectability.

The last half of the play is heavy with flowery, unreal speeches.

Be One of the First to Sing this Sensational Over-night HIT!

THERE'S A BUNCH OF CLUCKS

IN THE KU KLUX KLAN!

By SAM COSLOW, Writer of "Grieving for You"

There's a Bunch of Clucks in the Ku Klux Klan

By Sam Coslow

In the daily papers there's a certain society gets notoriety now,

I've read all about it, and between you and me, They all seem looney somehow. There's something wrong no doubt;

Here's how I figured it out.

CHORUS

There's a bunch of clucks in the Ku Klux Klan
And they're all cuckoo, that's true,
With their awful hoke they're an awful joke
When you watch the things they do.
We ought to pile them in some asylum
And never let them out, 'Cause we don't know and they don't know
What the deuce it's all about.
There's the grand high punk
With his grand high bunk
And his grand high palace too,
But I've just found out how he got that palace,
And I'll tell you.
Each little cluck pays one little buck,
But he's out of luck, 'cause he'll get stuck
When he finds they're all cuckoo
In the Koo Ku Klux Klan.

Lots of Extra Choruses
etc.!

Intro:

Tamp:

VOICE

In the daily papers there's a certain society Gets notoriety now, I've read all about it and between you and me They all seem looney somehow. There's something wrong no doubt. Here's how I figured it out.

CHORUS

THERE'S A BUNCH OF CLUCKS IN THE KU KLUX KLAN AND THEY'RE ALL KOO KOO THAT'S TRUE, WITH THEIR AWFUL HOKE THEY'RE AN AWFUL JOKE WHEN YOU WATCH THE THINGS THEY DO, WE OUGHT TO PILE 'EM IN SOME A-SYLUM, AND NEVER LET THEM OUT, 'CAUSE WE DON'T KNOW AND THEY DON'T KNOW WHAT THE DEUCE IT'S ALL ABOUT, THERE'S THE GRAND HIGH PUNK WITH HIS GRAND HIGH BUNK, AND HIS GRAND HIGH PALACE TOO, BUT I'VE JUST FOUND OUT HOW HE GOT THAT PALACE, AND I'LL TELL YOU. EACH LITTLE CLUCK PAYS ONE LITTLE BUCK, BUT HE'S OUT OF LUCK, 'CAUSE HE'LL BE STUCK, WHEN HE FINDS THEY'RE ALL KOO-KOO IN THE KOO-KOO KLUX KLAN

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ROBERT NORTON CO.

LEO FRIEDMAN, General Manager, 226 W. 46th St., New York

MELODY LANE

SYNDICATE STORE MEN WANT LOWER RATE ON SHEET MUSIC

Blame Business Slump on Price and Are Trying to Get a Cut in Wholesale Rate—Publishers Declare Lowest Figure Has Been Reached

The syndicate stores that handle music and upon which they have made a good margin of profit have looked upon the drop in music sales with surprise, and, according to stories which road men are bringing in, are of the opinion that the matter could be improved by the publishers taking a decided cut in the wholesale price for their prints.

This seems to be the wrong course to take and publishers are refusing to take the matter seriously in view of the fact that they cannot see that any decided reduction in prices, even if possible, would remedy matters.

Despite the fact that the fall season is now well under way, conditions in the music industry have not yet reached normalcy, and while a number of the houses are doing an excellent business, the amount of music sold does not compare with that sold during the pre-war days.

A number of reasons have been advanced for this, general business depression, lack of employment and others, but a number of music men conversant with general conditions are placing a large part of the blame on the shoulders of the syndicate stores who are advocating a cut in the wholesale price of popular music.

Although there is a big cut in many articles of merchandise, the music line is in a position where any further cutting in so far as the wholesale rate is concerned is practically impossible.

Production costs have been reduced but a small amount and the decrease in distribution has placed the publisher in the position whereby he cannot hope to operate upon the small margin which prevailed during the pre-war days.

CANADA HAS NEW CABINET

OTTAWA, Canada, Sept. 26.—A big change in the personnel of the Canadian Cabinet has taken place as revealed by the announcement of the new members, made last week. The announcement of the members is of particular interest to music men in view of the fact that Sir George Foster is out of the Department of Trade and Commerce and Sir Charles Doherty is also relieved of his position of Minister of Justice.

Both these men were prominent in the passing of the new Canadian copyright law and as the law has not yet actually been put into operation, the attitude of the new members in regard to the act will be watched with much interest by all interested in the music question.

RICHMOND RECUPERATING

Maurice Richmond, who has been absent from his office for the past two weeks is recuperating from a nervous breakdown. While at Philadelphia recently he was taken suddenly ill and since then has been unable to leave his home. He is recovering, however, and will, it is believed, be back at his office within the next week or so.

MILLS GETS "EBONY NIGHTS"

Jack Mills Inc. will publish all of the music of "Ebony Nights," a new colored cast musical comedy written by Creamer and Layton. The show is now on the road and expects to open at a Broadway house in the near future. There are twenty musical numbers in the show all said to have great possibilities.

In the old days when the Woolworth syndicate carried sheet music, ten cents was the recognized price for popular prints. The stores enjoyed a great patronage and thousands of copies were disposed of every day in the big stores. Unfortunately, the syndicates did not confine their operations to the hits, but in many cases exploited songs of little merit which they could sell as they had the big hits to draw. Naturally the unknown songs were purchased at a cheap price and this brought the profit on the music departments up to a big figure.

The war changed all that. Music could no longer be published at a price that would permit it to be sold at ten cents and the songs were marked up. The outlet changed, other stores took up music, exploited it and at a price ranging from 25 to 35 cents made a big profit, for the buying public with plenty of money did not stop at price but purchased music in as great quantities as ever before. Depression in business came, and music being a luxury, naturally suffered along with other articles of merchandise.

Publishers have done their utmost to meet the new conditions. This cannot be said of the syndicate stores, however, many of which have reduced the size of their departments, cut down on their advertising and have done but little but make a drive among the publishers to reduce the wholesale price.

The aggressive publisher seeing that this is impossible, is working harder than ever upon his new numbers, feeling secure that with sufficient hits in his catalogue the price question will be settled and the business return to its previous prosperous condition.

SISSLE AND BLAKE WRITE SCORE

Sissle and Blake, the colored writers who are appearing with such success in that Broadway hit, "Shuffle Along," at the Sixty-third Street Theatre, have been commissioned to do the musical numbers for a new Broadway production. The name of the new play is "Elsie," and it will be given under the direction of Edgar MacGregor. The fact that Noble Sissle and Eubie Blake are responsible for the unusually numerous song hits in "Shuffle Along" makes this announcement doubly interesting. M. Witmark & Sons, who publish all the "Shuffle Along" hits, will also publish the music of "Elsie."

PRESSER JOINS THE M. P. P. A.

Theodore Presser & Co., of Philadelphia, are now members of the Music Publishers' Protective Association. The Presser Company is one of the oldest music publishing firms in the United States, having been founded more than a century ago. They make a specialty of classical music.

CRESCENT CO. STARTS

The Crescent Music Co., a new music house with offices at 613 Bedford avenue, Brooklyn, has started in the publishing business. The first release is a ballad entitled "She's the One Truest Pal of All" by Billy Yoakley.

IRENE LIPKIN OUT OF MILLS

Irene B. Lipkin has severed her connection with Jack Mills Inc. Miss Lipkin was with the firm for several months previous to which she was with Fred Fisher Inc. for some time.

KORTLANDER SUES FOR BLUES

Max J. Kortlander applied Monday to Supreme Court Justice Young at White Plains for an injunction to restrain Percy Bradford, publisher and writer of jazz music, from producing and selling copies of "Crazy Blues." He contends he purchased the rights from Bradford in 1918 under the title "Wicked Blues." Thirteen manufacturers of phonographs are also defendants.

The defendants entered a demurrer. They hold Bradford failed to publish the song and after the lapse of a limited time the author retained his original rights and could publish the music under a different name.

Decision was reserved.

WEST RELEASES "THRILLS"

Eugene West, the songwriter, who recently entered the music publishing business, has released his first number. It is called "Thrills" and it is already popular with the leading New York orchestras. The published number reached the stores this week and there is already a good demand for it.

AMERICAN TUNES LEAD

Armand Vecsey, director of the orchestra at the Ritz-Carlton, returned from a trip to France this week. He went over to find some new music for his orchestra to play this winter. He came back empty handed on the *Olympic* and said: "Wherever I went I found nothing but American tunes. The old masters are forgotten."

JOLSON GETS IT BOTH WAYS

The Sunshine Music Company, of which Al Jolson is the head, will publish the music of Jolson's new show, "Bombo" which opens at the theatre bearing his name next week. The Romberg and Atteridge numbers in the show, are also included in the songs to be published by the Sunshine firm.

NORTON RELEASES K. K. K. SONG

Sam Coslow has written a timely song on a timely topic entitled "There's a Bunch of Clucks in the Ku Klux Klan," which has been published by the Robert Norton Co. "Gipsy Rose," by Henry Lodge and Evelyn Rose is also finding great favor with local orchestra leaders.

KING LEAVES MUSIC GAME

CHICAGO, Ill., Sept. 26.—Jack King has severed his connections with the Irving Berlin Company and has entered vaudeville with Lew Rose, the comedian. They are offering a singing and talking comedy act.

JOHN ABBOT HERE

John Abbott, of the London music firm of Francis, Day & Hunter, arrived in New York last week. He will spend several weeks here.

LOUIS DREYFUS SAILS

Louis Dreyfuss of Harms Inc., sailed for Europe last Saturday on the *Olympic*. His wife, Vali Vali, and his young daughter accompanied him.

"PEGGY O'NEIL" LEADS

"Peggy O'Neil," the Irish ballad by Eddie Nelson, Harry Pease and Gilbert Vorge is the leader in the Leo Feist, Inc., catalogue.

HUME IS 'FRISCO MANAGER

Harry Hume, has succeeded Phil Furman as the manager of the Irving Berlin Inc. San Francisco office.

"MALINDA" IN FOLLIES

Van and Schenck are singing the new Harry Von Tilzer song "Malinda" in the Ziegfeld "Follies."

THE LEAD SHEET

Arranged by M. H. S.

One of the most interesting and unique books of its kind is an autograph album belonging to Irene Gallagher, the vivacious Harms, Inc., telephone operator who also guards the offices of the new Sunshine Music Company. Many well-known song writers, composers, theatrical stars and producers have inscribed in the book, most every name being that of a representative and unusually successful man in his particular line of endeavor. Beginning with an inscription by George Gershwin, who presented the book to Miss Gallagher about two years ago, we find such names as Benny Davis, Con Conrad, Al Jolson, Ed Wynn, Fritz Kreisler, Victor Jacobi, George White, Milton Ager, Mischa Elman and a long list of others equally famous.

To write in an autograph album is generally a test of one's spontaneity, wit and common sense. It is extremely interesting to note just how clever or stupid your favorite song writer or comedian could be on the spur of the moment. Of course there may have been a time when some fellow worrying about his next royalty check had the honor to write in the book and had an excuse for being dull, but read the album if you get the chance; it's great stuff.

At last the young army of painters, paper hangers and carpenters surrendered the Jack Mills establishment to its owners. A cursory glance around the place indicates that where the strenuous strains of "Strut, Miss Lizzy," used to float out of one studio it now flows from several studios, and the pleasing decorations, with conveniences for the vaudeville artists everywhere, makes one wonder if it's a publishing house or one of those modern theatres. Jack Mills expects to set one day this week aside for a sort of grand opening.

Georgie Joy has been trotting off to an automobile school where he is taking lessons in the gentle art of navigating a motor car through heavy traffic in a manner that will enable him to bump artists that don't sing his songs. When George pulls up in front of Fisher's in a high powered car sometime this week, we wonder whether Phil Kornheiser will be on hand to take a look at the bus. A new invention on George's car is a klaxon that plays part of the latest Fred Fisher number every time someone gets in front of the car and has to be warned. Well, wait till you see it.

Charles Francis Strickland may have a reputation as a musical director, but leading an orchestra isn't the only thing he can do. For instance, he tears one verse off like the following, which was received by the Broadway Music Corporation, to which he signed his signature all in earnest:

I'm glad that you seek for Ilo week

Your pal's co-operation—

It won't be long before that song

Is known throughout the nation.

It will be heard October third,

Played by my organization,

And folks will say, "My, how they play

That pretty syncopation!"

Tell Jim and Al and Will, my pal,

It's plain as all creation

That with an 'ad like Ilo had,

It should be some sensation.

Now I'm for you and John Black too,

So here's the situation,

I'll do my best and leave the rest

To your imagination."

Being that Ira Schuster celebrated his daughter Phoebe's birthday by writing "Ten Little Fingers and Ten Little Toes," Feist's catalogue of wonders has an addition to its popular family.

BURLESQUE

COLUMBIA CO. ON BIG AD DRIVE

POSTERS FOR ALL HOUSES

A big advertising campaign is to be launched by the Columbia Amusement Co. with the idea of stimulating business and restoring it to something like the degree of prosperity that existed last season.

Business with burlesque, as well as all other lines of amusement, is below normal and the Columbia plans to renew interest and attract patrons to the theatres.

One of the first moves in this direction is the putting out of an extensive line of advertising posters.

Copy for twenty-four sheet stands as well as eight sheets and three sheets are now in the hands of the printers with rush orders to get them out with all possible speed and into the hands of the house managers of the circuit. These stands will be posted in each city where selected locations can be secured. Where the house manager can get the locations, a hundred stands will be shipped, mostly the twenty-four sheet variety. If a house can use smaller size paper it will also be sent them.

The Columbia Company will not stop here in order to get the proper results, but will advise the show owners of the circuit they should carry agents and men who are not afraid to work. These agents, besides taking care of the regular routine of the agents' work, will also look after the distribution of the small stuff used ahead of the show, such as blotters, throw-aways, cutouts, etc. The agent will attend to this end of it himself and see that everything is put out properly and not leave it to the house agent to do, as he will have his billing to take care of.

For the past few years there have been very few agents on the Columbia Circuit. Several show owners discovered a few years ago that they had men ahead of their shows that did little work, and gradually the agents were dropped until only a few are left.

KITTY WARREN SIGNS

Kitty Warren will open next week with the "Strolling Players" at the Empire, Providence, taking Hazel Hargis' place. Miss Warren will close at Kahn's Union Square Saturday. She was booked by Ike Weber.

TANNER PLAYS BUSH PART

During the illness of Al Bush in Newport and Fall River, Louie Tanner jumped into his part. Tanner closed last week at the Gayety, Brooklyn, as Bush had returned.

AHEARN TROUPE FOR VAUDE

The Chas. Ahearn Troupe will close this Saturday at the Casino, Brooklyn, with the "Step Lively Girls." They will go into vaudeville, playing the Shubert Time.

SIGNS WITH "KNICK KNACKS"

Alphia Giles left New York Tuesday to join "Knick Knacks" in Cincinnati, where she will open Saturday. She will take Mattie Quinn's place in the show.

THE SHERMANS CLOSING

AKRON, O., Sept. 24.—Sherman and DeForest, also Tess Sherman, will close with "Cuddle Up" next Saturday at the Star Cleveland.

STALLNECK WITH "PACEMAKERS"

Pete Stallneck started ahead of the "Pacemakers" in Philadelphia last week.

CASINO LOWERS PRICES

BOSTON, Sept. 24.—A reduction in prices went into effect at Waldron's Casino Theatre here this week. The reduction, made by Charles Waldron, ranges from twenty-five to fifty per cent of the former prices. Seats which formerly sold at \$1, during the matinee performance, are now fifty and seventy-five cents. The evening prices have also been cut from a dollar for all orchestra seats, to from fifty cents to a dollar, the orchestra being divided into sections.

BOOKED FOR STOCK

Lou Redelsheimer booked the following for Philadelphia this week, Mark Lea, Walter Parker, Earl Root, Billie LaMont, Genovee Johnson and Charlotte Starr. This company will play the Trocadero first, the following week they will play the Folly, Baltimore and then return to Philadelphia, going to the Gayety. The performers will play three weeks now instead of two weeks. The Trocadero is on this stock circuit commencing this week.

LOU LESSER STRICKEN BLIND

CHICAGO, Ill., Sept. 23.—Lon Lesser, manager of the "Little Bo Peep" company playing the Haymarket Theatre, was stricken blind at his hotel here several days ago. He is under the care of a specialist and has already shown some improvement. He is stopping at the Jackson Hotel. Eddie Shaffer has arrived from New York and will handle the show until Lesser recovers and is able to resume his duties again.

HENRY IS GAYETY MGR.

BOSTON, Mass., Sept. 26.—Tom Henry has returned here and taken over the management of the Gayety Theatre, which plays the attractions of the Columbia Amusement Company. He has relieved George Peck, who was at this house temporarily and left here for New York yesterday.

NEWPORT HOUSE CLOSSES

Newport closed as an American Circuit house last week. The "Passing Review" played to about \$2,000 on the three days, with Jack Johnson as an added attraction. That figure is about the best anyone has done in this town so far.

REMAINS WITH "STEP LIVELY"

Arrangements were completed by last Thursday by Manager Harry Shapiro with the "Step Lively Girls" for Evelyn Cunningham to remain with that show. Miss Cunningham was to close last Saturday night in the Bronx.

UNION SQUARE REMAINS OPEN

B. F. Kahn, lessee and manager of the Union Square Theatre, denied that the theatre will close next Saturday. It will positively remain open until November 1st and possibly until January, 1922.

BELL BACK FROM EUROPE

Charlie Bell of Newark returned from Europe last week on the S. S. Baltic. He left New York on August 17. He visited Paris and London during his trip. He returned with Marc Klaw.

KINNEAR IN VAUDEVILLE

Geo. Kinnear, who recently closed with the "Frank Finney Revue," opens in vaudeville Thursday at Keeney's in Newark in a comedy act, under the name of Layden and Kinnear.

KEARNEY REPLACES TYLER

HARTFORD, Conn., Sept. 26.—Harry Tyler closes with "Harvest Time" here this week. Pat Kearney takes his place.

BENSON WITH "PEEK-A-BOO"

"Rube" Benson has been appointed agent of "Peek-a-Boo." He started this week to work in Newark.

AMER. CIRCUIT ASKS CUT IN SALARIES

POOR BUSINESS THE CAUSE

I. H. Herk, president of the American Burlesque Circuit, notified all the managers of shows on the American wheel that, because of the serious business conditions, all the principal performers in the shows must be asked to take a cut in salary. The letter notifying the managers of this reads as follows:

"In view of the serious condition confronting us in our business to-day, it is absolutely necessary that your operating expenses be curtailed to meet this condition.

"The circuit takes this means of advising you of the absolute necessity of your asking the principal performers of your company to take a cut in salary.

"I think you should call them together, explain to them how serious conditions are and then leave it up to them as to the amount they will decrease their salary. Be fair to them. I am sure that in return they will be fair to you.

(Signed) "I. H. HERK."

JEAN LEONARD RECUPERATING

Jean Leonard has been out of the cast of the National Winter Garden on account of sickness. She has been recuperating at Lakewood. Miss Leonard is due to open again this week. Sue Milford opened at this theatre last week.

BURLESQUERS IN VAUDE.

Johnson, Fox and Gibson are playing the Miles and Pantages Time. These people were all formerly of burlesque, playing under the following names, Eddie Fox, Eddie Johnson and Helen Gibson.

NEW ACT FOR "STEP LIVELY"

Emmerson and Baldwin will take the place of Chas. Ahearn and Company who close Saturday night at the Casino, Brooklyn, with the "Step Lively Girls."

KOSTER WITH PICTURE

Chas. "Kid" Koster is touring Pennsylvania and West Virginia as business manager of the "Four Horsemen." Jim McClure is his assistant.

BERNARD WITH REVUE

Ike Weber booked Murray Bernard with the "Greenwich Village Revue" as straight man to replace Murray Hart. Bernard opened last Saturday.

BENNETT & WELLINGTON OPEN

Sedal Bennett and Babe Wellington opened in vaudeville this week in an act called "Songs and Steps." Bert Jonas is handling the act.

BURLESQUERS FOR VAUDEVILLE

Kramer and Fuller, who closed with the "Whirl of Girls" at the Star, Brooklyn, last week, will open in vaudeville next week.

WROTHER AND MARTIN OPEN

Ed Lee Wrothe and Owen Martin opened Monday in vaudeville at York, Pa. They play Allentown last half of the week.

BONNIE LLOYD CLOSING

Bonnie Lloyd will close with the Union Square Stock Co. this week and will join the All Jazz Review at Detroit, on Oct. 1.

WHITE TO PLAY STAR

Pat White and Co. will play at the Star, and at the Gayety Theatres, Brooklyn, next Sunday, Oct. 2.

"BIG BEAUTY SHOW" WITH AL REEVES AT THE COLUMBIA

Al Reeves' "Big Beauty Show," including Al himself, is giving Broadway a treat this week with the best show he has shown us in many a long year.

He is featuring Harry "Heinie" Cooper in a book called "His Mayorship," which has good material and the comedians take good care of it, although the thread of the story is soon lost after the opening, when the show develops into a specialty, bit and number show.

Cooper is better this season than ever. He is a funny fellow and does his "Dutch" different than others. He is using very little makeup, not even the red nose, but he still knows how to get the laughs and gets plenty of them.

Frank Pickett is doing second comedy, opening in a "boob" comedy role, which he does well. He also handles a "Satan" part cleverly, a Westerner he does well, but his "legit" character stands out.

Charlie La Vine has developed into an excellent character comedian. He is also a corking fine dancing juvenile. He is a neat-appearing young chap, while working straight and does some dandy eccentric and acrobatic dancing. He does a fine Frenchman and dresses the part correctly. He also offers a comedy English character well and does Major Duff, an old man, most satisfactorily.

Jim Bogard is the straight man. We have not seen this young man in burlesque for several seasons. He is a fine type, tall, good looking and knows how to wear clothes. He reads lines well and knows how to work to the comedians; He can also sing.

Flo Bogard is the prima donna. Miss Bogard is a pleasing looking young person, who has a good voice for her style of songs, which she renders nicely. She also reads lines well and displays pretty gowns.

Marcia Compton is a clever looking soubrette of the right style for burlesque. She is shapely, has personality, is full of "pep" and knows how to put a number over, but Reeves has given her little to do, only two numbers and a dancing bit in another number. She gave an excellent account of herself with what she has to do and it seems strange that she has not more to do.

Evelyn Dean, a striking blonde, and Peggy Read, an attractive brunette, have small parts which they do well in, but stand out in their specialty.

Mae Janese is another soubrette, who has several numbers in the show.

Reeves has a fine looking lot of girls in his chorus and they work with plenty of ginger. He has spared no expense in costuming the girls. His numbers are prettily arranged and his scenery is bright and pleasing to the eye.

The show opens with a prologue. After a big opening Pickett does a specialty, offering a comedy song, which he puts over in fine shape. It is rather early in the show, but he gets it over just the same.

A lot of comedy was worked up in a "French" bit by Cooper and La Vine, assisted by Bogard and Miss Reade.

Miss Dean and Miss Reade in a singing and piano act in one were well received. They offer three numbers, singles and doubles, and do them well. Miss Reade plays the piano artistically, while Miss Dean does most of the singing and gets her songs over. It's a neat act.

In the gambling house scene Pickett does a fine "Satan." In a card game Cooper works up a lot of comedy, assisted by Bogard, La Vine and Pickett, who does a Western character. La Vine is funny as an Englishman.

Bogard and Bogard went big in their talking and singing specialty. It's a dandy act and they offered it well.

Cooper played his mouth organ, while La show, and if anything does it better than we have seen him do it in the past. He surely worked up a lot of comedy in his scene. He was assisted by Pickett and Miss Bogard.

La Vine and Miss Janese do a neat dancing specialty. Miss Read and Miss Dean were successful in a second singing specialty in the last part and it more than pleased.

Cooper played his mouth organ, while La Vine offered several different styles of dancing that was liked.

Reeves came on in one near the end of the show and was given a rousing reception, which seemed to please him greatly. He sang his old-time song, "Give me Credit, Boys," with new words. He was accompanied on the piano by Miss Dean. After telling a few stories he played his banjo, giving several selections. Reeves plays with his old-time vim and cleverness. We have not heard him play the banjo in years and it did sound good to listen to him Monday afternoon. He was given a big round of applause at the end of his act, and he deserved it, so give him credit.

Reeves has a corking fine entertainment. A fine cast of principals, pretty chorus and a show that he as well as the Columbia Amusement Company may be proud of.

B. F. KEITH VAUDE. EX.**NEW YORK CITY**

Palace—Fenton & Fields—Pietro—Shadowland—Bert Erroll—Gertrude Hoffman & Co.—Edith Taliaferro & Co.
 Riverside—Chong & Moey—Bill Robinson—Bert Baker & Co.—Jean Granese Co.—McConnell Sisters—Daphne Pollard.
 Colonial—Jack Hanley—Edith Clasper & Co.—Cressy & Doyle—Murray Kissen & Co.—Harry Carroll Revue—Nathan Bros.—Creole Fashion Plate.

Alhambra—Monroe & Grant—Miller & Capman—Newell & Most—Ben Welch—Valeska Suratt—Craig Campbell—Gallagher & Shean.
 Royal—Kells & Royce—Raymond, Bond & Co.—Rome & Gaut—Itay Raymond & Co.
 Broadway—Belles Duo—Sidney Phillips—Tyrell & Mack—L. J. Kaufman.
 Hamilton—Musical Hunters—Dave Roth—Parlor, Bedroom & Bath—Frances Pritchard & Co.—Mosconi Bros.—Van Cleave.
 31st Street—The Flivertons—Dale & Burch—Loh & Jean Archer—Jim McWilliams—Sheffield Dancers—Young & Wheeler.
 Regent (First Half)—La Palarcia Trio—Lou Hyman. (Second Half)—Owen McGivney—Roy & Arthur.

Coliseum—Four Marx Bros.
 Jefferson—Jack McAniff—Royal Gascoignes.
 Franklin (First Half)—Roy & Arthur—Primrose, Semon Co.—Craig & Holtworth—Burke & Durken—Sawing a Woman—Harry L. Mason. (Second Half)—Mrs. Gene Hughes—Vernon—Cunningham & Bennett—Rubeville.
 Fordham (First Half)—Herman Timberg. (Second Half)—Alexandria.

BROOKLYN

Bushwick—Three Lordens—Sharkey, Roth & Witt—Princeton & Watson—Eddie Leonard & Co.—J. C. Nugent—Langford & Frederick—Patricia Reynolds & Donegan.
 Orpheum—Vincent O'Donnell—A Dress Rehearsal—Ernie Ball—Fritz Scheff—H. & A. Seymour—Henry Santry & Band.
 Flatbush—Solly Ward & Co.—Pearson, New, Port & Pearson—Ellmore & Williams.
 Boro Park (First Half)—Owen McGivney—Alexandria. (Second Half)—Primrose, Semon & Co.—Burke & Durken—Royal Gascoignes.
 Far Rockaway (First Half)—Cunningham & Bennett. (Second Half)—Jack McAniff.

BALTIMORE

Maryland—Cornell Leona & E.—Harry Watson & Co.—Wilton Sisters—Lehr & Bell—Yvette Rugel.

BOSTON

Keith's—Elly—Clinton & Roone—Herschel Henlere—Hope, Eden & Co.—Armans, Kallisz & Co.

BUFFALO

Shea's—Therese & Willie—Cates Bros.—McLellan & Carson—Jim & Betty Morgan—Sally Fisher & Co.—Watson Sisters—Joe Towle.

CINCINNATI

Keith's—Norace Goldin—Meehan's Dogs—Clayton, White & Co.—D. D. H.—McFarlane & Palace.

CLEVELAND

Hippodrome—Robert E. Keane & Claire Whitney—Frank Gaby—Silber & North.

COLUMBUS

Keith's—Peggy Carhart—Camilla's Birds—Bore's Operalogue—Profiteering—Edwin George—Martha Pryor & Co.—Lorimer, Hudson & Co.

DETROIT

Temple—Eddie Rose—Wilson Aubrey Three—Raymond Wilbert—Bert Fitzgibbon—Elsa Ryan & Co.—Mr. & Mrs. Alan Rogers.

ERIE

Colonial—Martin & Moore—La Bornica & Co.—Black O'Donnell—Toto.

GRAND RAPIDS

Empress—Chic Sale—Chas. Howard & Co.—Howard & Clark—Lady Alice's Pets—Green & Myra—Willis & Harold Brown.

HAMILTON

Shea's—Taylor, Howard & Them—Pierce & Goff—Henry B. Toomer & Co.—Ladies of the Jury—Ruth Howell Duo.

INDIANAPOLIS

Keith's—Tony & George—Jed Dooley & Partner—Sylvia Clarke—Van & Corbett—Franklyn Charles & Co.—Spencer & Williams.

JOHNSTON

(First Half)—Beck & Stone—Lanigan & Nancy.

LOUISVILLE

Keith's—Rae Samuels—Frank Wilcox & Co.—Davis & Darnell—Unusual Duo—D. A. Rolfe's Revue—Bernard & Garry—Maxine Bros. & Bobby.

LOWELL

Keith's—Lucille & Cockie—Black & White—Dancing MacDonalds—Kenny & Hollis—Mason & Gwynne—Fred Summer & Co.—Burt Rosedale.

MONTREAL

Princess—Dallas Walker—Harry & Grace Ellsworth—Lemair, Hayes & Co.—Doris Duncan & Co.—Lloyd & Rubin—Two Little Pals—Aeroplane Girls.

PORTLAND

Keith's—Joe Darcy—Fisher & Gilmore—Samaroff & Zonia—Claude & Fanny Usher—Reed & Tucker—Herman & Shirley.

PITTSBURGH

Davis—Joe Cook—Alexander Bros.—Friscoe—Marion Harris—Scotch Lads & Lassies—Seven Bracks—Howers & Wallace.

VAUDEVILLE BILLS

For Next Week

Sheridan Square (Last Half)—Jerry & Gretchen O'Neers—Ray & Hill.

PROVIDENCE

Keith's—The Joannys—Brent Hayes—Clara Howard—Josephine Victor & Co.—Wylie & Hartman.

PHILADELPHIA

Keith's—Imhoff, Conn & Co.—Ann Gray—Ivan Bankoff & Co.—Billy Glason—Mrs. H. Turnbull—Eddie Fox & Co.—Chandon Three—Sully & Thomas—Dare Bros.

QUEBEC

Auditorium—Josie O'Meera—Shapiro & Jordan—Kelly & Pollock—Three Kitaros.

ROCHESTER

Temple—Marcelle Fallett—W. C. Kelly—The Creightons—Dillon & Parker—Sully & Houghton—Reddington & Grant—Glenn & Jenkins—Althea Lucas & Co.

SYRACUSE

Keith's—Burns & Freda—Sansom & Dellah—Millership & Gerard—Bevan & Flint.

TOLEDO

Keith's—Handers & Nellis—Jack Benny—Courtney Sisters—Bach & O'Donnell—Arthur Burnt—Millicent Mower—Maxine Bros. & Bobby.

TORONTO

Shea's—James & Etta Mitchell—Paul Decker & Co.—Bob & Peggy Valentine—For Pitt's Sake—Charles Olcott & Mary Ann—Burns Bros.
 Hippodrome—Willie Solar—Daisy Nellis—McRae & Clegg.

WASHINGTON

Keith's—Ruth Budd—Bobbe & Nelson—Valeska Suratt & Co.—George McFarlane—Elsie & Paulsen.

YOUNGSTOWN

Hippodrome—Lane & Harper—Johnny Burke—Pressler & Klais—Dummies—Corradini's Animals—Russell & Devitt—Crane Wilbur & Martha Mansfield.

ORPHEUM CIRCUIT**CHICAGO**

Palace—Blossom Seelye & Boys—Jack McGowan—Sig. Friscoe—Hugh Herbert & Co.—Ritter & Knapp—Edward Marshall—Sylvia Loyal & Co.—Daly, Mac & Daly.
 Majestic—Belle Baker—Lyndell & Mack—Beth Berl—Laura Pierpont & Co.—Yip Yip Yaphankers—Larry Comer—Pielert & Seefeld.
 State Lake—Anatol Friedland—Moss & Frye—Harry Holman & Co.—Kavanaugh & Everett—Mabel Burke & Co.—Rhoda Rhodes' Elephants—Finlay & Hill—The Wonder Girl.

DENVER

Orpheum—Wm. H. Crane & Co.—Scanlon, Deno & Scanlon—Ford & Cunningham—Frank Texas Walker—Clairmont Bros.—Bekef Dancers—Valente Brothers.

DULUTH

Orpheum—Mang & Snyder—William Ebs—Billy Arlington—Bailey & Cowan—Tempest & Sunshine—Avey & O'Neill—Kara.

DES MOINES

Orpheum—Frank Browne—Lady Tsen Mel—Thos. A. Wise & Co.—Sidney Grant—Bronson & Baldwin—Brown & O'Donnell—Mantell & Co.

EDMONTON AND CALGARY

Orpheum—Schlichtl's Mannikins—Adams & Griffith—"Indoor Sports"—Grace Nelson—Moran & Mack—Dance Fantasies—East & West.

KANSAS CITY

Orpheum—Samsted & Marion—Jean Barrios—Jean Adair & Co.—Lyons & Yosco—Lee Children—Jack Inglis—Tartan.

LOS ANGELES

Orpheum—Wilbur Mack & Co.—Riggs & Witche—Frank Wilson—Edith Clifford—Marion Morgan Dancers—Nanon, Welsh & Co.—Watts & Hawley—Countess Nardini.

LINCOLN

Orpheum—Dresser & Gardner—Flannigan & Morrison—Frawley & Louise—David Sapirstein—Carson & Willard—Four Lamys.

MEMPHIS

Orpheum—Clark & Bergman—Dainty Marie—Morris & Campbell—Frank De Voe & Co.—Gordon & Rice—Lowe, Feeley & Stella—Wilfrid Du Bois.

MILWAUKEE

Palace—Lorraine Sisters & Co.—"Summertime"—Barry & Whitledge—Gene Greene—Staggpole & Spier—Howard & Fields—Rhinehart & Duff—Dolly Kay.

Majestic—On Fifth Avenue—Al & F. Stedman—Dorothea Sadler—Dooley & Sales—Bartram & Saxton—Homer Romaine—Miss Merle & Co.

MINNEAPOLIS

Orpheum—The Rios—Joe Bennett—Chas. Harrison—Ed. Janis Revue—Williams & Wolfus—Bobbie Gordone—Dickinson & Deagon.

NEW ORLEANS

Orpheum—Kranz & White—The Rozellas—Moody & Duncan—Frear, Baggett & Frear—Rose, Ellis & Rose—Sam Mann & Co.—Jay Velle & Co.

OAKLAND

Orpheum—Bushman & Bayne—Gautier Bricklayers—Toney Gray & Co.—Millard & Marlin—Lou & F. Durbelle—The Sharrocks.

OMAHA

Orpheum—Margaret Taylor—Sandy—Butler & Parker—Wauer & Palmer—Gus Edwards' Revue—Zuhn & Dreis—Frazier & Peck.

PORTLAND

Orpheum—The Cansinos—Aileen Stanley—Adler & Ross—Bowers, Walters & Crocker—Hughes' Musical Duo—Wallace Galvin—Wood & Wyde.

ST. LOUIS

Orpheum—Trivie Friganza—Trip to Hitland—Tom Patricia & Co.—Wilfred Clark & Co.—Matthies Lippard—Boeman & Grace—Winton Brothers.
 Bialto—Nat Nazarro—Buck & Bubbles—Cliff Nazarro & Darling Sisters—Geo. Yeoman—Mathews & Ayres—Kennedy & Davis—Lucas & Inez.

SIoux CITY

Orpheum—Norton & Nicholson—Santos & Hayes—Ben Beyer—Ona Munson & Co.—Kitner & Reaney—Prelle—Stone & Hayes.

SAN FRANCISCO

Orpheum—Carlyle Blackwell—McKay & Ardine—Neal Abel—Bennett Sisters—Quixy Four—Juggling Nelsons—Carlton & Ballew.

SALT LAKE CITY

Orpheum—Sarah Padden & Co.—Mehlinger & Meyer—Frank Farron—Gibson & Connell—Margaret Calvert—Grant & Wallace.

ST. PAUL

Orpheum—Kitty Doner & Co.—E. & B. Conrad—Jack Joyce—Kramer & Boyle—Sultan—Booth & Nina—Mary Haynes.

SACRAMENTO AND FRESNO

Orpheum—Sammy Lee & Friends—Henry & Moore—York & King—Clifford Wayne & Co.—Taxie—Barbette—William Haligan & Co.

SEATTLE

Orpheum—Helen Keller—Geo. & May Le Pevre—Mel Klee—The Gellis—Margorie Barracks—Bob La Salle—Harry Conley & Co.

VANCOUVER

Orpheum—Pearl Regay & Band—Jack Rose—Gautier's Toy Shop—Margaret Ford—Dooley & Storey—The Van Cellos—Swift & Kelly.

WINNIPEG

Orpheum—Michon Bros.—Anderson & Graves—Clifford & Johnson—Corinn Tilton Revue—Bob Hall—Anderson & Yvel—Follis Girls.

F. F. PROCTOR CIRCUIT**Week of Sept. 26, 1921****NEW YORK CITY**

Fifth Avenue (First Half)—Maud Ryan—Sawing a Woman in Two—Berk & Swan—Money is Money—Dave Roth—Jas. Thornton. (Second Half)—Val & E. Stanton.

23d St.—Carmen Ercele—Jimmy Lucas Co.—On the Aisle—Stuart & Harris—Colvin & Wood—Gray & Old Rose.

125th St. (First Half)—Thos. J. Ryan Co.—Matis & Young—Wild & Hiki—Niobe—Howard & Sadler—Lowry & Prince. (Second Half)—Craig & Holtworth—Bill Genevieve Wetler.

58th St.—Wilkins & Wilkins—Dare Bros.—Diaz Monks—Happy Hack Gardner—Macart & Bradford—Ballot Trio—Martelle—Johnson & Hartly.

ALBANY

(First Half)—Enos Frazer—Moore & Fields—Arthur Astrill Co.—Sabine & Tappan—Vernon Stiles—Cook, Mortimer & Co. (Second Half)—Sansone & Dellah—Alvia Lloyd—Grey & Byron—Duffy & Keller—Vernon Stiles—Arthur Miller & Co.

ELIZABETH

(First Half)—Hugh O'Donnell—Ann Gray—Larry Reilly Co.—Adler & Dunbar—Grazier & Lanor. (Second Half)—Brennan & Winnie—Annabelle—Roger Gray Co.—Esther Trio.

MT. VERNON

(First Half)—Craig & Holtworth—Tango Shoes—Genevieve & Walter—Burke & Durkin—Charlotte Walker Co. (Second Half)—Young & Wheeler—Buckridge & Casey—B. & B. Wheeler—Creole Fashion Plate.

NEWARK

(First Half)—Val & E. Stanton—Gibson & Price—McConnell & Sisters—V. Bergere Co.—Whipple & Huston—Ramsdell & Duo—Jack Norworth—Edna Dreon. (Second Half)—Sawing a Woman in Two—Stuart & Harris—Carl Randall & Girls—Billie Shaw Revue.

PORT CHESTER

Gladys Moore—Rives & Arnold—Dunbar & Turner.

SCHENECTADY

(First Half)—Ecko & Kyo—Hampton & Blake—Creole Cocktail. (Second Half)—Bessie Clifford—Cabill & Romaine.

TROY

(First Half)—Sansone & Dellah—Alvia Lloyd—Grey & Byron—Duffy & Keller—Lyndell & Mack—Gladys & Delmar. (Second Half)—Enos Frazer—Moore & Fields—Arthur Astrill Co.—Sabine & Tappan—Hampton & Blake—Cook, Mortimer & Harvey.

YONKERS

(First Half)—Dress Rehearsal—Dare Bros.—Diaz Monks—Geo. & R. Perry—Ballot Trio—Johnson & Hartly. (Second Half)—Jack & P. Poole—Jack Gardner—Minnett & Stelli—Bob Nelson Co.

B. F. KEITH VAUDEVILLE EX.**Week of Sept. 26, 1921****NEW YORK CITY**

Harlem Opera House (First Half)—Weber & Rednor—Minnett & Siddlell—Krill Shop—Vernon—Storm & Clark—Murray Voelk—Janet of France. (Second Half)—Walsh, Reed, Walsh—Love Links—Neapolitan Duo.

ALTOONA

(First Half)—Arpos Bros.—Bowman Bros.—Francis Bell Boys—Barrett & Cuneen—Elsie La Berger. (Second Half)—Archer & G. Falls—Boyle & Bennett—Anderson & Burt—Frosini—Morton Jewell Troupe.

ALLEN TOWN

(First Half)—Spoor & Parson—Goldie & Thorne—Will Stanton Co.—Arthur West—Warren & O'Brien. (Second Half)—The Waltons—Fraser & Bunce—Bobby Ferns Co.—Polly & Co.—McMahon Diamond Duo.

BOSTON

Boston—Countess Verona—Paul Nolan Co.—Dumbe & Nevins—Ward Bros.—Princess Rajah. Scollay Square—Russell & Hayes—Betty Washington—Middleton & Spellmyer—Wilkins & Wilkins—Seymour's Happy Family.
 Washington St.—Berger & Blom—Robert Reiley Co.—William & M. Rogers—Worden Bros.

BRISTOL

Dancing Roots—Winlocke & Van Dyke—Adams & Thompson Girls—Sherman & Shields—Hill & Ackerman.

BINGHAMTON

(First Half)—Rivoli—Neal & Elsie Gilbe—Courtney & Irwin—Mildred Williams—Little Jim—Claude Golden—Theresa & Wiley. (Second Half)—Canaris & Cleo—Monroe & Gratton.

BANGOR

Geo. Akron—Florence Nelson Co.—Roach McCuroy—Halley Sisters—Gallagher & Claire—McCoy & Haskey—Elvera Sisters.

B. F. KEITH CIRCUIT

EDITH

HELENA

GENE HUGHES, Palace Theatre Bldg.

BROCKTON

(First Half)—Potter & Hartwell—Cooper & Lane—James J. Morton—Brown, Gardner & Brown. (Second Half)—Bert & L. Walton—McCormack & Wallace—Chas. Leonard & F. Fletcher—Primrose Trio.

CANTON

Montrose & Nelson—Caroline—Whitfield & Ireland—Klass & Brilliant—Big Three.

CLARKSBURG

(First Half)—The Sheldons—Bernard & Starr—Eddie & Miriam—Bobby Jarvis Co. (Second Half)—Chas. Lloyd Co.—Black & O'Donnell.

CAMBRIDGE

(First Half)—Al Nan Delmont—Kaufman & Lillian—Mrs. Martin—Will Mahoney—Bud Snyder & Joe Solino. (Second Half)—Hargard & Brunce—Pardo & Archer—Gallagher & Claire—Reed & Tucker—Galletti & Kohn.

CHESTER

(First Half)—Percival Girls—Chas. Tobin—Rathborne Four—Barren & Bert—Stan Stanley Three. (Second Half)—Garcinetti Bros.—Mack & James—Carle & Inez—King & Irwin—Breen Family.

ELMIRA

(First Half)—Victoria Goodwin—Monroe & Gratton—Stanley & Wilson Sisters—Sully, Rogers & Sully. (Second Half)—Mildred Williams—Neil & E. Gilbert—Lydel & Mady—Theresa & Wiley.

EASTON

(First Half)—The Waltons—Fraser & Bunce—Bobby Ferns Co.—Polly & Oz—McMahon & Diamond. (Second Half)—Spoor & Parsons—Goldie & Thorne—Will Stanton Co.—Arthur Well—Warren & O'Brien.

GLOVERSVILLE

Ecko & Kyo—Doyle & Cavanaugh—Thunder & Lightning—Four of Us—Zaza & Adele. (Continued on page 25)

YORK AND MAYBELLE

JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

Arthur Millar

AND GIRLS

Playing B. F. Keith Circuit

Kelly and Johnson

NOW PLAYING
THE LOEW CIRCUIT
 Direction AMOS PAGLIA

THE CRESCENT COMEDY 4

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THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

Now Playing 63rd St. Music Hall

SUNDAY BURLESQUE GIVEN

MONTREAL, Sept. 26.—The Gayety Theatre, which plays Columbia Wheel burlesque shows, was opened on Sunday with the regular burlesque show for the first time in the history of the city. The attraction was "The Town Scandals," but was billed and advertised as a "Sunday Concert."

Motion pictures and vaudeville shows have played Sundays here for years, and last year the Orpheum Dramatic Stock Company gave Sunday performances.

PUTNAM LEAVING GARDEN

Arthur Putnam has given in his notice to close at the National Winter Garden, which takes effect this Saturday night.

DECORATING THE CASINO

Manager James Sutherland besides having his Casino Theatre in Brooklyn cleaned and redecorated, has the lobby ornamented with beautiful oil paintings of pretty girls now in burlesque.

LANING WITH "CUDDLE UP"

Frank Laning has been appointed advance man for Hynicka and Herk's "Cuddle Up." He left New York Monday to see the show in Cleveland.

NELSON AND OTT FOR VAUDEVILLE

Phil Ott and Nettie Nelson, last season open in vaudeville this week in New York, with Chas. Waldron's "Bostonians," will

ORCHESTRA NEWS**DIRECTOR SUED FOR SEPARATION**

Mrs. Suzanne Rubenstein, through her counsel, House, Grossman & Vorhaus, has brought suit for separation against her husband, George Rubenstein, director and manager of orchestras in this city. Mrs. Rubenstein asks \$75.00 weekly alimony, and an adequate counsel fee. The complaint alleges abandonment and non-support. The pair were married October 21, 1917, and have no children. In her affidavit, she claims that he has been absent for nine months without justification, and with intent not to return. In her affidavit replying to the defendant, she denies that she ever threatened her husband with bodily harm. She asserts that she has no means of livelihood, and has been forced to rely on her relatives since the departure of her husband.

LOPEZ PICKED "TANGERINE" HIT

Vincent Lopez, who just closed the season with his orchestra at Ross Fenton Farm, is the son of the distinguished Baroness Virginia Von Gonsalves, a famous Portuguese musician. Incidentally credit for picking "Sweet Lady" is due to this band, as they played it at The Farm several months before "Tangerine," in which it is featured, opened on Broadway. Lopez made his own orchestration from hearing the number whistled by a party who heard a dress rehearsal.

NATZEY OUT OF BELMONT

Hazy Natzey severed his connection as musical director of the hotels in the Pershing Square group being out of the Belmont and Commodore, as a result of a disagreement. John Weiss's orchestra succeeded Gustave Leitner, director of Natzey's combination at the Commodore, and the other vacancies will be filled shortly by the hotel company's man in charge of hiring the orchestras.

SALOWEY AT THE PAVILION

Harry Salowey and former Hotel Pennsylvania orchestra opened at the Pavilion Royal, taking Eddie Elkin's place, who is now at the Knickerbocker Grill, in the building that was the Knickerbocker Hotel.

NICKOLLS IN TWO JOBS

Nick Nickolls, musical director at the Garden Pier, Atlantic City, is now doubling at the La Victory Cafe, using different combinations at each place to suit their respective needs.

BISHOP'S SERENADERS SAIL

Chris. Bishop and his "Serenaders," who have been playing at the Rendezvous Ballroom, Atlantic City, sailed last Monday for a tour of England, including a London engagement.

LOPEZ AT DANCE CAPRICE

Vincent Lopez and his orchestra have been engaged for the Dance Caprice, a new dance resort in Brooklyn.

W. J. RUGE SCENIC ARTIST
148 Prospect St. Merchantville, N. J.
Telephone 356-W

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ALAMAC HOTEL, Chestnut & 14th Sts.,
ST. LOUIS, MO.
ED. MILLER, Pres. and Mgr.

HUFFAR AT THE CLARIDGE

All speculation as to who would lead the orchestra at the Claridge Hotel's dance season which opens Saturday, October 1st, was ended when Ernest Huffar and his twelve piece combination was signed for the season. Mr. Huffar will close this week at the McAlpin Hotel where he has been the musical director for the past eight years. In the past two years he has had several orchestras playing in different resorts.

DAVIS AT PENN HOTEL

Meyer Davis' Society Orchestra, which opened at the Pennsylvania Hotel Monday evening, is featuring "Sweetheart," a Leo Feist, Inc., number by Arnold Johnson and Benny Davis. This is the orchestra which has played so often for President Harding, and which he took on his Panama trip.

NATIONAL BOOKS DATES

The National Society Orchestra of West New York, of which George J. L. Kropp is leader, has contracted with the Elks and Mason fraternal organizations to supply the music at their functions. Mr. Kropp has five different combinations under his direction.

ARMELLINO IN HOT SPRINGS

Mario Armellino, musical director of The Breakers and Royal Poinciana Hotel, Palm Beach, opens next Monday at the Homestead Hotel, Hot Springs, Virginia. Mr. Armellino is in New York this week picking up a few orchestrations and visiting friends.

McLAIN AT THE BEAUX ART

Charles McLain closed at the Moulin Rouge, Atlantic City, and opened at the Beaux Art, Philadelphia. Mr. McLain and orchestra hail from Los Angeles but will remain in the East indefinitely.

FUCHS AT ICELAND

Edward Fuchs, musical director and his ten-piece orchestra, will open at the Iceland Skating Rink, October 1. Mr. Fuchs has plays at the Rink every season since its original opening.

SPECIALE AT CARLTON TERRACE

Mike Speciale, who closed recently at Bigger's Park, N. J., opened with his orchestra at the Carleton Terrace, Upper Broadway, replacing Nat Osbourne and orchestra.

SPANO'S ORCHESTRA BOOKED

Raymond Spano's Elite Orchestra, which made quite a hit at the Pennsylvania Hotel recently, has been booked to play around New York the coming Winter.

BELMONT CUTS OUT MUSIC

Hazy Natzey's orchestra have closed at the Hotel Belmont. The new policy of the hotel management will not include any musical entertainment in the future.

LARSON CONTROLS ORCHESTRAS

Abel Larson, of 95 Jefferson street, Perth Amboy, N. J., controls all the orchestras in that vicinity and is considered one of the leading musical directors.

SEXTETTE IN CHICAGO

The Columbia Saxophone Sextette closed their successful run at the Alamac Hotel, Atlantic City and opened at Ike Bloom's Midnight Frolic, Chicago.

MICHEL AT THE MANDARIN

Vergil Michel, formerly leader of the orchestra at the Casino, South Beach, opened last week at the Mandarin, Chinatown.

DOWNES AT THE KENMORE

Hector Downes and his orchestra opened last week at the Kenmore Hotel, Albany, N. Y.

B. F. KAHN'S

UNION SQUARE THEATRE

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THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

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MAE SMITH

SOUBRETTE

HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA,
WHO CAN
SING, TALK AND
WEAR GOWNS

EVELYN PRYCE

WITH

JAZZ BABIES

BOBBY GORE

STRAIGHT MAN, DOING A LEGMANIA DANCE

WITH BIG REVIEW

JOHNNY BELL

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON

INGENUE SOUBRETTE

GROWN UP BABIES

FRANKIE DALE

INGENUE

A WHIRL OF GIRLS CO.

ARTHUR STERN

STRAIGHT MAN

GROWN UP BABIES

MILDRED FRANKLIN

SOUBRETTE

PELL MELL

FLORENCE (MACK) DRAKE

SOUBRETTE-INGENUE

A WHIRL OF GIRLS CO.

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JIMMY COOPER'S BEAUTY REVUE

AMERICA'S BEST BLUES SINGER

MISS TESS SHERMAN & CO.

In THE RUBE CIRCUS with DAN SHERMAN and MABEL DeFOREST. Comedy Personified.
Permanent Address, SHERMAN LAKE, NEW YORK.

SINGER BY PROXY

Theatre—*Harlem Opera House.*
 Style—*Singing.*
 Time—*Fifteen minutes.*
 Setting—*"One."*

Two fellows come on the stage and after a few desultory remarks say they know that talking acts very rarely get a hand and they had better sing but, not possessing voices, will sing by proxy.

They decide to get their proxies from the audience and a couple of plants come upon the stage and are hidden behind a screen. As the two concealed persons sing, the other two in front of the screen move their lips as if vocalizing, finally joining the others at the conclusion of the song.

Following were several published numbers, all of which were sung with the greatest absence of harmony the reviewer has ever heard emanate from any four men attempting to sing together; there were undeniable discords at times, and the act both in its conception and presentation is unworthy of any but the smaller houses of the small time.

H. W. M.

MACK AND NELSON

Theatre—*City.*
 Style—*Singing and talking.*
 Time—*Ten minutes.*
 Setting—*"One."*

Two men who sing a number of songs and indulge in some old time chatter.

One plays a guitar for an accompaniment to vocal efforts, and uses it for subsequent business for a rather risque joke that could be eliminated as it is suggestive. At best the act is good only for the small time.

H. W. M.

NEW ACTS**NICASTRI TRIO**

Theatre—*Proctor's 23rd St.*
 Style—*Singing and Cello.*
 Time—*Ten minutes.*
 Setting—*Special in "one."*

An Indian girl, an American girl and a fellow whose nationality was not apparent, comprise the act, which is of the concert variety despite the fact that the Indian girl appears in her native costume.

The American girl was amateurish and of the parlor variety as she recited a poem, or something, for whatever it was, the reviewer could not understand the spoken words even in a stage box. The opening speech didn't matter, however, and could be easily cut to advantage.

The man played the cello and the Indian girl sang while the American girl played the piano with little attack.

The Indian girl has a mezzo soprano of force. "Giannina Mia" was not sung well, being broken up in peculiar fashion, although it drew a hand at the finish.

On the cello, the fellow played a medley of several selections including "Dear Old Pal of Mine," and although played well, displayed no great virtuosity.

"Somewhere" for a finish was done in rather jerky fashion, the rhythm being destroyed by both the singer and the pianiste, who did not set the tempo nor mark the cadences. The ability presented is of pep house quality and even then needs rehearsing.

H. W. M.

PEGGY HOULTER AND CO.

Theatre—*Proctor's 125th Street.*
 Style—*"At the Turnpike."*
 Time—*Fourteen minutes.*
 Setting—*Full stage (special).*

Miss Houltier and four men, offer what is supposed to be a singing sketch, using a setting representing a country store. Three of the men are in "rube" make-up, the fourth being attired in street suit. The talk, which is supposed to have some connection with an attempt at a plot, is also supposed to be funny. It may be to some, but was not to this reviewer.

The chap in street clothes might do the audience the courtesy of removing his hat, while doing a vocal number, and particularly while he is doing a dance with Miss Houltier. Miss Houltier makes an attractive appearance, sings in sweet voice, and might show to better advantage in a different sort of act. The main idea of the offering seems to be quartette singing, and here the harmony contains nothing out of the ordinary. At best, the entire affair is only good for the small time.

G. J. H.

"GOLEM" FOR KEITH HOUSES

"The Golem," which is now in its fifteenth week at the Criterion Theatre, has been booked for exhibitions in all the Keith, Moss and Proctor houses which show motion pictures. The film will play alternate weeks in the different houses during the month of October, being released according to territory.

FISHER AND HURST

Theatre—*City.*
 Style—*Comedy and singing.*
 Time—*Twelve minutes.*
 Setting—*Special in "two," and "one."*

Fisher and Hurst, man and woman in a room of a hotel, the girl doing a millinery saleswoman and the fellow a janitor with blue, clean, overalls from the pocket of which protruded a red handkerchief; have a line of talk that is funny and "wise."

A couple of published numbers are sung by the girl in forceful voice that went for hands, the talk getting laughs and the turn concluding in "one" with "Just For Someone Like You," by the couple, proved its worth for the better houses where it would be a hit.

H. W. M.

STUART AND HARRIS

Theatre—*Proctor's 125th St.*
 Style—*Dancing, juggling, comedy.*
 Time—*Twelve minutes.*
 Setting—*In one.*

Two young chaps, with more than the average amount of personality seen in an opening act, who offer almost everything from singing, dancing, comedy, to juggling, weight-catching, hat-throwing, and hokum.

And of all these bits, being an opening act, the acrobatic portions, such as the hat-throwing, juggling with clubs, rubber ball bouncing, and weight-balancing, are the best parts of the act. The comedy will serve its purpose for the small time houses, getting some laughs with some hokum magic done by one of the team. This same chap also does some fair tap-dancing. They'll do as an opener.

G. J. H.

BARR TWINS

IN
SHUBERT VAUDEVILLE

WALTER POULTER CO.

In "DANGEROUS GROUND"

Comedy Sketch by John T. Doyle

Representative, Joe Michaels

VILLA and STRIGO

FORMERLY TEXAS DUO

SINGING, DANCING, HAWAIIAN MUSIC AND BEAUTIFUL GOWNS

DIRECTION DANNY DAVENPORT—MICKEY CURRAN

TWO TERPSICHOREAN TORNADOS

JOHN TYRELL & MACK TOM JAY

In "TIMELY TWISTS"

NOW PLAYING B. F. KEITH CIRCUIT
 DELMAR CIRCUIT TO FOLLOW (MR. ROSALIE STEWART)

FIRST SEASON IN BURLESQUE

RUTH OSBORNE

Prima Donna Jimmy Cooper's Beauty Revue

Star, Brooklyn, this week Empire, Hoboken, next week

STARS OF BURLESQUE

Versatile
Comedian
"It's Your Mother"**JOE STANLEY**WITH
TOM
SULLIVAN'S
MONTE CARLO
GIRLSPRIMA
DONNA
AND
JUVENILE
CHARACTERSOPEN FOR
OFFERS

CORINE LEHR

FULLER and KRAMER

FRANK J.

CLOSING WITH
A WHIRL
OF
GIRLS
COMPANYCIRTNECCE
NAIDEMOC**ERNIE MACK**WITH
FRANK FINNEY
REVUEDIRECTION
ROEHM & RICHARDSKENTUCKY
WILD
CAT**Hazel Hargis**SOUBRETTE
WITH
JACOBS & JERMON'S
STROLLING
PLAYERSA NEW
STRAIGHT MAN
IN BURLESQUE
BUT
NOT A NEW
STRAIGHT MAN**JOE FORTE**WITH
JACK SINGER'S
OWN SHOW**MATTY WHITE**IN A
SINGING
HUMORESQUEWITH
JACOBS
AND
JERMON
STROLLING
PLAYERSWITH
TOM
SULLIVAN'S
MONTE
CARLO
GIRLS**GRACE GOODALE**Thanks to
Grace
Goodale**BILLY SUN**THE SUN OF A GUN,
NO RELATION
TO GUSPRIMA DONNA
Direction
IKE WEBER**ALTHEA BARNES**WITH
CHAS. WALDRON'S
FRANK
FINNEY
REVUEPRIMA
DONNA**JULIA DE CAMERON**WITH
BARNEY
GERARD'S
"FOLLIES OF
THE DAY"HARRY
STROUSE'S
PELL MELL
SEASONS
1921-22-23-24**CHAS. COUNTRY**THANKS TO
SAMMY
SPEARS
AND
RAE ROTHAFTER 4
YEARS
IN
MUSICAL
COMEDY**JACK H. ALTON**BACK IN
BURLESQUE
WITH
"GROWN UP
BABIES"HEBREW
COMEDIAN**HARRY EVANSON**WITH
JOE AND FRANK
LEVITT'S
"SOME SHOW"
SEASON 1921-1922

WAIT—WHO—ME—NO—

BETTY BURROUGHS | **DOLLY BERANGER** | **WISE LITTLE**
SOUBRETTE | JIMMY COOPER'S BEAUTY REVUE | MEETING WITH SUCCESS | SOUBRETTE
WITH LEW KELLY SHOW

VAUDEVILLE BILLS

(Continued from page 21)

GREENSBURG

(First Half)—Sigler Bros.—Bell & Baldwin—Rudell & Dunigan. (Second Half)—Eddie & Miriam—Bernard & Starr—Six Kirksmith Sisters.

HOLYOKE

(First Half)—Walsh & Austin—Silver & Duval—Melo Funs—The New Producer. (Second Half)—Gladys Delmar—Mary & Al Royce.

HAZELTON

(First Half)—Perrin—Miller & Murphy—Ryan & Ryan—Amaranth Sisters. (Second Half)—Dave Johnson—Graves Johnson—Flanagan & Stapleton—Watson's Dogs.

HARRISBURG

(First Half)—Archie & G. Falls—Boyle & Bennett—Anderson & Burt—Frozini—Morton Jewell Troupe. (Second Half)—Carpos Bros.—Bowman Bros.—Francis Bell Boys—Barrett & Cuneen—Elsie LaBergere.

HALIFAX

(First Half)—Eckard Bros.—Nelson Waring—Perron & Oliver—Mason & Gwynne—Monarch Comedy Four. (Second Half)—Manning & Lee—Speer & Brown—Eckoff & Gordon—McCoy & Walton—Paul Perry.

ITHACA

Victoria Goodwin—Stanley & Wilson Sisters—Courtney & Irwin—Claude Golden—Rivoli.

JAMESTOWN

(First Half)—Hal Springfield—Bud & J. Grey—Howard & Ross. (Second Half)—Flaherty & Stoning—Leo Haley—Hanako Trio.

JOHNSTOWN-PITTSBURGH

Angel & Fuller—Rellly, Roy & Burke—Sidney & Seamon—Milton Pollock.

LANCASTER

(First Half)—Jean A. Keeley—Dalton & Craig—Babcock & Dolly—Harry Goulson Co. (Second Half)—The Sterlings—Love & Schenck—Bert Walton Co.—Rathburne Four.

LEWISTON

(First Half)—Bob & Tip—Sandifer & Benson—Grace Leonard Co.—Anthony & Arnold—Visser Co. (Second Half)—Helen Miller—McManus & McNulty—Eva Redding—Geo. P. Wilson—Haley Sisters.

LYNN

(First Half)—Will Crutchfield—Miller Sisters—Primrose—Galletti & Kikin. (Second Half)—Kaufman & Lillian—Mr. & Mrs. Martin—James J. Morton—Gypsy Songsters.

LAWRENCE

(First Half)—Harvard & Bruce—Mary & A. Royce—Saut & Brooks—Tom Kelly—Gypsy Songsters. (Second Half)—Al & N. Delmont—Gertrude Morgan—Foley & LaTour—Cooper & Lane.

MORRISTOWN

(First Half)—Gold & Silver Revue—Frances & Demar—Wheeler & Potter—Johnson B. & Johnson. (Second Half)—Rappi—The Comebacks—Ruth Royce—Swains Midnight Prowlers.

MANCHESTER

(First Half)—Bert Walton—Gertrude Morgan—Foley & LaTour—Coffman & Carroll—Malie & Bart. (Second Half)—Dell & Gliss—Marie & Marlowe—Sabot & Brooks—Tom Kelly—Melotte Duo.

NEW BRITAIN

(First Half)—Lady Oगतowaga—Perdo & Archer—El Cleve—John S. Blundy Sisters. (Second Half)—Morley & Chesleigh—Manuel Romain Sisters—Three Regals.

NORWICH

(First Half)—Adams & Thompson—Winlock Vandyke—Sherman & Shields—Clown Seal. (Second Half)—Marino & Verge—Lady Oगतowaga—John S. Blundy.

NEWPORT

(First Half)—Kelly & Brown—The Leightons—McCormack & Wallace. (Second Half)—Miller Sisters—Will Mahoney—Potter & Hartwell.

OSSING

Sidney & Seamon—Knox & Inman—Ioia Kelly Co.—Calvin & Kelly—Kisacs.

OLEAN

(First Half)—Flaherty & Stoning—Leo Haley—Hanah Trio. (Second Half)—Hal Springfield—Bud & Gray—Howard & Ross.

Chief Blue Cloud Princess Winona

Direction—LEW GOLDER

PLAYING THIS WEEK—ALHAMBRA

PATERSON

(First Half)—Clifton & Rennie—Chuck Resier—Rubi Mitchell—Florence Randall—Melody Sextette. (Second Half)—One on the Aisle—Harris & Willis—Jackson Sisters & Pryor—Ann Gray—Mille & Anthony.

PAUTUCKET

(First Half)—Hill & Ackerman—3 Eddy Girls—Harry DeCoe—Sully & Thomas—Arthur Lyons Co. (Second Half)—Cino—Resista—Coffman & Carroll—Stewart & Mercer—Green & Robinson.

PITTSFIELD

Kennedy & Kramer—Morley & Ches—Frank Melden—Three Regals—Chas. Ledegar—Walsh & Austin—Brunt & Stewart.

PITTSBURGH

Billie Lingard—Jeannette & Eugene—R. & N. Shannon—Jennings & Mazier—Carrie Lillie—Elene Kroner—Rowle & Gilman—The Rubens.

PASSAIC

(First Half)—Lizette & Rooney—Sherwin & Perrin—The Come Backs—Bert Walton—The Sterlings. (Second Half)—Tyrell & Mack—Baron & Burt—Story & Clark—Johnson Baker & J.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Gardunetti Brothers—Mack & James—King & Irwin—Breen Family. (Second Half)—Percival Girls—Chas. Tobin—Stan Stanley—Brownlee Rube Band—Chas. Keating.

Keystone—Jack Hanley—Arthur & L. Bell—Richard Keane Co.—Bobby Heath Co.—Lew Ross Co.

Girard (First Half)—Love & Schenck—Hartley & Patterson—Rappi—Brownlee Rube Band. (Second Half)—Charles Baldi—Dalton & Craig—Babcock & Dolly.

QUEBEC

Elly—McRae & Clegg—Bell & Eva—Ziska—Sammy Duncan.

READING

(First Half)—Hoen & Dupree—Faring Trio—Valentine Cox—Big City Four—Century Girl Co. (Second Half)—Novelty Clintons—Ben Smith—Ed. Lee Roth Co.—Hamilton & Barnes—Welch Mealey & Montrose.

SO. NORWALK

The Clown Seal—Bobby Connelly Co.—Frank Mullane—Melody Sextette.

SHENANDOAH

(First Half)—Dave Johnson—Graves & Demar—Flanagan & Stapleton—Watson's Dogs. (Second Half)—Perkin—Miller & Murphy—Ryan & Ryan—Amaranth Sisters.

STEVENSVILLE

(First Half)—Shadewettes—Ted & F. Burns—Black & O'Donnell. (Second Half)—Arthur Barat—Bell & Baldwin—Margaret Padula.

SYRACUSE

(First Half)—Bessie Clifford—Lucille & Cockie—Zaza & Adele—Tom Mahoney—Rubeville. (Second Half)—Tom & Addie Leo—Harry & P. Oakes—Little Jim—Silbers & North—Lovenberg Sisters & Neary.

ST. JOHN

(First Half)—Maming & Lee—Spencer & Brown—Eckhoff & Gordon—McCoy & Walton—Paul Perry. (Second Half)—Geo. Akron—Roach & McCury—Loney Haskell—Elvira Sisters.

TORONTO

Perez & Marguerite—Walton & Marshall—Kelly & Pollock—Cummings & White.

UTICA

(First Half)—Rube Wahlman—Silbers & North—Geo. S. Frederics & Co.—Cahill & Romaine—Lovenberg Sisters & Neary. (Second Half)—Lyndell & Gibson—Creole Cocktail.

WHEELING

(First Half)—Arthur Barat—Chas. Lloyd Co.—5 Kirksmith Sisters. (Second Half)—The Sheldons—Gene Metcalfe—Bobby Jarvis Co.—Rudell & Dunigan.

YORK

(First Half)—Novelty Clintons—Ben Smith—Ed Lee Roth—Hamilton & Barnes—Welch Mealey & M. (Second Half)—Hoen & Dupree—Faden Trio—Valentine Vox—Big City Four—Century Girl Co.

POLI CIRCUIT

Week of September 26, 1921

Poli's (First Half)—Hayataka Bros.—Williams

& Taylor—Holme & Lavere—Basil & Frabito—Mosconi Family. (Second Half)—Joe Deller—McDevitt Kelly & Quinn—Phillips & Travers—J. Rosmond Johnson.

Plaza (First Half)—Reckles & Arley—Vino & Fay—Carlton & Tate—Hollis Quintette. (Second Half)—Pershing—Hart & Helene—3 Dixie Boys—Alme Neilson Co.

HARTFORD

Capital (First Half)—Nathan Bros.—Ford & Goodrich—Quinn & Cavely—Grant Gardner—Wm. Seabury Co. (Second Half)—Yamamoto—Held & Adams—Fifer Bros. & Gilrie—Basil Lynn & Smith—B. A. Rolfe Co.

Palace (First Half)—Eugene & Finney—Baxley & Porter—McDevitt Kelly & Quinn—Phillips & Travers—J. Rosmond Johnson. (Second Half)—Edward Hill—Sully & Thomas—The Leightons—Joe Neimyer Co.

NEW HAVEN

Palace (First Half)—Dawson Sis—Edward Hill—Basil Lynn & Smith—Frank Dobson Co. (Second Half)—Hayataka Bros.—Ford & Goodrich—Diamond & Brennan—Mosconi Family.

Bijou (First Half)—Pershing—Hart & Helene—Phillips & Travers—Alme Neilson Co. (Second Half)—Reckless & Arley—Vino & Fay—Holme & Lavere—Carlton & Tate—Hollis Quintette.

SCRANTON

Poli's (First Half)—Jean & White—Harry ers—Walter Fisher Co.—Ford & M. Dale—7 Honey Boys. (Second Half)—Jean White—Harry Meehan—Marriage vs. Divorce—Jones & Cavanaugh—Evelyn Phillips Co.

WORCESTER

Poli's (First Half)—Joe Deller—Rosmond Johnson—Bryant & Stewart—World Champ. (Second Half)—Nathan Bros.—Quinn & Caverly—Brant Gardner—Dave Schooler.

Plaza (First Half)—Cornell Leona & Zippy—Chadwick & Taylor—Marshall & Williams—Charlie Wilson—Joe Niemy. (Second Half)—Eugene & Finney—Baxley & Porter—Warden & Burke—Louis Hart's Dream—Dawson Sis. Co.

WILKES-BARRE

Poli's (First Half)—Jean White—Harry Meehan—Marriage vs. Divorce—Jones & Cavanaugh—Evelyn Phillips Co. (Second Half)—Hunford—Keler & Walters—Walter Fisher Co.—Fred & M. Dale—7 Honey Boys.

WATERBURY

Poli's (First Half)—Yamamoto—3 Dixie Boys—Manuel Romaine—Hite—Reflex Co.—B. A. Rolfe Co. (Second Half)—Cornell Leona & Zippy—Williams & Taylor—Wm. Seabury & Co.—Basil & Frabito—3 Mohls.

PANTAGES CIRCUIT

REGINA AND SASKATOON

Pantages—Ferguson & Cunningham—Jones & Sylvester—John R. Gordon & Co.

EDMONTON

Pantages—Norris's Baboon and Colles—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—30 Pink Toes.

CALGARY

Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

GREAT FALLS AND HELENA

Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

BUTTE AND MISSOULA

Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—3 Kunazawa Bros.

SPOKANE

Pantages—Paul Sydel—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

WALLA WALLA AND NO. YAKIMA

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

SEATTLE

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

VICTORIA

Pantages—Rose & Moon—Agnes Jones Co.—Harry Tsuda—3 Kuhns—Rising Generation.

VANCOUVER

Pantages—King Saul—Arms Sisters—Ross Wise

—Pantages Opera Co.—Joe Whitehead—Clemense Bellings.

TACOMA

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurel—Jan Rubini—White, Black & Useless.

PORTLAND

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

OAKLAND

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SAN FRANCISCO

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Foor—Good Night, London.

LOS ANGELES

Pantages—3 Deady's Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

SAN DIEGO

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

LONG BEACH

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

SALT LAKE CITY

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwick Villagers.

ODGEN

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

DENVER

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

W. V. M. A. CIRCUIT

CHICAGO

American (First Half)—Bryon & Haig—Marks & Wilson—Ed Morton—Jack Hedley Trio. (Last Half)—Fred V. Bowers Revue—Al Wohlman.

Lincoln (First Half)—Hal Johnson & Co.—Corinne & Co.—Al Wohlman—Val Harris & Co. (Last Half)—A Regular Guy—Dolly Kay & Co.—Harry Cooper—Phina & Co.

Avenue Theatre (First Half)—Frank & Gracia DeMont—Phina & Co.—Valentine & Bell. (Last Half)—Farrell & Hatch.

Harper (First Half)—Wastika & Understudy—Knapp & Cornalla—"Blossoms." (Last Half)—Raffin's Novelty.

Kedzie Theatre (First Half)—Kinso—Bensee & Baird—Five Minstrel Monarchs—Newport & Struck Trio—Flo & Ollie Walters.

Empress Theatre (First Half)—Elwyn's Marimba Band—Chamberlain & Earl—Jack Lee—New Leader—Newport & Sturk Trio—Raffin's Monks. (Last Half)—Baryino Aerial Dogs—Pitzer & Daye—Howard & Jean Chase—Colet & Jaxon—Will Gilbert & Co.—Karl Karey.

BLOOMINGTON

Majestic (First Half)—Tyler & St. Clair—Francis & Kennedy—Schepp's Circus. (Last Half)—Folia & Le Roy—Al Raymond—Joe Thomas Saxo-tette.

BROOKFIELD, MO.

De Graw (Mon. & Tues.)—Aleva Duo—Holly.

BARTLESVILLE, OKLA.

Odeon (First Half)—Le Roy and Mabel Hartt. (Last Half)—Dave Manley—Maxwell Quintette.

BELLSVILLE, ILL.

Washington Theatre (First Half)—Gill & Veak—Zalaya. (Last Half)—Wopat—Walmsley & Keating.

CEDAR RAPIDS, IA.

Majestic Theatre (First Half)—Pitzer & Daye—Billy Broad. (Last Half)—Wastika & Understudy—Jean Gordon Players—Fisk & Lloyd—Carlisle & Lamal—Fagg & White—Bronson & Edwards.

CENTRALIA, ILL.

Grand Theatre (First Half)—Delton Bros.—Dunley & Merill. (Last Half)—Holly.

CHAMPAIGN

Orpheum (First Half)—Hufford & Craven—Momi Kalama & N. M. Kao—"The District School"—Al Raymond—Bally Hoo Trio. (Last Half)—A Touch in Time—Whitfield & Ireland—Keno, Keyes & Melrose.

DES MOINES, IA.



Majestic Theatre (First Half)—Bennington & Scott—Valayda. (Last Half)—Kurt & Edith Kuehn—Merians Dogs.

(Continued on page 30)

TWO NEW WITMARK WORLD BEATERS

JABBERWOCKY

THE FOX TROT ECCENTRIC
BY KENDIS AND BROCKMAN
WRITERS OF "I'M FOREVER BLOWING BUBBLES"
GOLDEN GATE ETC.
AND BROWN, EASTWOOD AND WESLYN

M. WITMARK & SONS - NEW YORK

ZANGLER

THE FOX TROT BEAUTIFUL

LYRIC BY FLETA JAN BROWN MUSIC BY HERBERT SPENCER
WRITERS OF "UNDERNEATH THE STARS" ETC.



M. WITMARK & SONS - NEW YORK

JACK **JENNINGS & MELBA** ADELE
PRESENTING "THE HAT SHOP" in 2 Scenes BOOKED SOLID
KEITH-JIMMIE DUNEDIN LOEW-SAM BAERWITZ

WYOMING TRIO

"ECHOES OF THE WEST"
COMEDY—ROPE SPINNING—WHIP CRACKING—DANCING—SINGING
FEATURING FIVE ROPE-SPIN
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And Her Midget Wonders

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New England's leading independent Agency. Good Vaudeville Acts Wanted. Short jumps.
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FLORENCE PERRY

MY DOLLIES AND ME

Direction—JACK FAUER

CHARLES LLOYD & CO.

IN THAT BIG SCREAM "THE SPEEDSTER"

TAFLAN & NEWELL

IN A CHINK EPISODE

DIRECTION—DAVIDOW & LAMAIRE

Gypsy Corinn

PERSONALITY SUPREME IN
ORIENTAL SPECTACULAR

The MALE LUCILLE

Not a SISTER ACT

and VIOLETTE

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

BILLY KINKAID THE VERSATILE
SCOT

HUNTING DOWN MAINE

SHERMAN MILLS, MAINE, UNTIL NOV. 1st

VOICE,
PERSONALITY
AND LOOKS
SINGS IN SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

JERRY TANEAN

Comedy, Musical Singing and Talking.
Direction—NAT SOBEL

MOROSCO BOOKS MANY

Recent booking of Leslie Morosco include Vera Hallair who will play Julia Kelety's role in "Two Little Girls in Blue;" Miriam Folger, prima donna with John Mason's Revue at Mexico City, Mexico, opening this week; Clem Bevins, who appeared at the Winter Garden in Chic Sales' role and later with William Collier's "Nothing but the Truth," with Nat Carr's "Angel Face," opening in San Francisco; Allen Raymond, tenor with Jack Pollard's new musical revue which opens Thursday of this week at New Haven, Conn.; Billy Wayne and Frank B. Roberts, with Pollard's "Four Flushers," playing Proctor's Twenty-third Street this week; James Carewe, who has been playing leads with Oliver Morosco and in the Lasky pictures on the coast with Louis Mann, opening Sept. 29th.

Other bookings include Dorrett Kelton, who formerly played Florence Moore's part in "Parlor, Bedroom and Bath," for "Old Home Town" also Walter Whipple for the same show. John T. Doyle, who was recently in "The Meanest Man in the World" for the Henry W. Savage play, "Cornered;" Bertha Belmore with "Angel Face," also Willard Hall.

Alma Wall placed with A. H. Woods' "Ladies Night" which reopened this week at New Brunswick, New Jersey; E. E. Pollick with "The Bat" as stage manager and to play the part of "The Unknown," opening Sept. 15th, out of town; Edith Gresham, daughter of the late Herbert Gresham, to replace Clara Moore as the lead in "Shavings;" Mary Wells in Savage's "Merry Widow;" Raymond Crane for the part of Poppoff in "The Merry Widow."

Amelia Allen, who has signed a long time contract with Oliver Morosco, will be a featured dancer in "Love Time." Others placed with the same show include Paul Burns, Maurice Holland, Maude Eburne and 8 solo dancing girls; McGill and Penning, formerly with George Colman's "That O'Brien Girl;" Joane Warner, Caroline Essley, Pauline Maxwell, Irene Nowatney, Grace Elliot, Maude Lydiate, Virginia Whitehead and Anne Pauley, also Carl Randall, who is producing the dances.

Ailene Poe in the former Valerie Bergere sketch "The Chateau," also Helen Hardick, formerly at Healey's New York, with the Ed Wynn Carnival; Eddie Garvey and Clayton Frye with the new Charlotte Greenwood show, to be produced by Oliver Morosco; Jack Squires, who was reengaged for "Two Little Girls in Blue," and Lyman and Kling, who opened in the Fanchon and Marco parts in their revue last week.

Fanchon and Marco have returned to their homes in San Francisco.

STARTS ON FIRST STAR FILM

Agnes Ayres, Paramount's newest star, who has just finished her work in George H. Melford's production, "The Sheik," in which she is featured with Rudolph Valentino, was scheduled to start this week at the Lasky studio on her first starring picture, an adaptation of Sir Gilbert Parker's novel, "The Lane That Has No Turning."

Eugene Mullin collaborated with Sir Gilbert in the preparation of the screen version of this story which, according to the author, is based upon facts in the lives of two real and famous people, one of them a celebrated French opera singer. Mr. Mullin has adapted more than a hundred stories for the screen and declares that this has been one of the most pleasurable tasks he has ever had. "The story," he says, "is not only one of the most dramatic I have ever worked upon but also one of the most suitable for the screen."

Rollin Sturgeon will supervise the production and Victor Fleming has been engaged to direct. Mr. Fleming needs no introduction, although this is his first work for Paramount, for he long ago proved his mastery of the art of directing. He recently completed a series of pictures starring Constance Talmadge, and previous to that directed Douglas Fairbanks.

As in Paramount starring debuts of Gloria Swanson and Betty Compson, unusual care is being taken in the selection of the cast with which Miss Ayres will be surrounded, it is said.

GOLDWYN GETS HAMPTON FILMS

Goldwyn Distributing Corporation has contracted with Federal Photoplays of California and Benjamin B. Hampton for the world distribution of all Benjamin B. Hampton productions. This important deal was closed last week to cover a period of years.

According to the terms of the contract Goldwyn has exclusive distribution rights to all photoplays made from the novels, plays and original stories of Zane Grey, Harry Leon Wilson, William Allen White, Stewart Edward White, Clara Louise Burnham and Winston Churchill.

A part of the agreement expressly states that the production of all pictures shall be directly supervised by Benjamin B. Hampton, who is not permitted to associate himself with any other motion picture production activities during the life of the contract.

TIFFANY IN LOEW BUILDING

The new general offices of the Tiffany Productions in the Loew Theatre Building at Forty-fifth Street and Broadway, were opened last week.

HECTOR

PEER OF ALL CANINE ACTORS

GEORGE DOWNEY & CLARIDGE GERT

IN "WAIT-SEE"

DIRECTION FITZPATRICK AND O'CONNELL

LAWRENCE CRANE

THE IRISH WIZARD—GRACE ANDREWS AND CO. Presenting the "DEN OF MYSTERY"
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NEW ACT

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TEL. 1892 RIVERSIDE
PLAYING VAUDEVILLE

FILM FLASHES

Charles Wuertz has been appointed as manager of the film department for the Shubert theatres.

James Oliver Curwood, author, is now associated with the Pine Trees Pictures, Inc., of Portland, Maine.

Hugo Reisenfeld is going to produce pictures. The first will be a series of one-reel comedies made by manikins.

Pathe announces that the French presentation of de Maupassant's story, "The Orderly," will be released October 2.

Norman Trevor does one of the greatest pieces of work ever done before the camera in "Jane Eyre," featuring Mabel Ballin.

Percy Marmont left Friday for Detroit, to play the male lead in the F. D. Film Company's picturization of "The First Woman."

Paul W. Panzer, a motion picture actor, filed a voluntary petition in bankruptcy last week with liabilities at \$2,501.91 and no assets.

It is expected that the "Light in the Clearing," a Hodkinson release, will take its place beside "The Miracle Man," and "Humoresque."

John S. Robertson and his company have returned from France where they have been shooting scenes for "Love's Boomerang" with Cirque Pinder.

Marshall Neilan and Joseph Godsol had a row concerning finances regarding expenditures exercised by Godsol and the two have parted company.

Peggy Grace, a motion picture actress, has dropped her suit of \$150,000 against Robbin M. Dobbins, a wealthy real estate owner of Boston.

The production of "Why Announce Your Marriage," with Elaine Hammerstein in the stellar role, was started this week at the Selznick studios.

Bayard Veiller, who has been directing special productions for Metro, will engage in making his first comedy, when directing Bert Lytell in "The Light That Failed."

Allan Forrest has been engaged as leading man for "The Hole in the Wall," starring

Alice Lake. Charles Cary and Frank Brownlee will do the character parts.

Mae Marsh has left the motion picture field temporarily to open on the legitimate stage in "Brittle," a comedy by Robert Deering, to be produced by Richard G. Herndon.

William S. Hart, when he arrived in New York on Saturday, denied that he was to be married to Jane Novak, the film star who supports him in most of his recent pictures.

W. C. Weathers, promoter of the Clara Hamon films, was arrested in San Francisco last week charged with violating the ordinance prohibiting the showing of censored films.

Alicia Collins has been engaged for an important role in the "Ragged Edge," by H. Gratton Donnelly. Miss Collins has been associated with the William Fox enterprises.

Reginald Denny has been engaged by the newly organized Knickerbocker Photoplay Corp., to star in twelve two-reel pictures based on H. C. Witwer's "Leather Pusher" stories.

J. Parker Read, Jr., left last week for the coast, where he will put on his first picture for the First National. It will be an adaptation of Frank L. Packard's story, "Pawned."

Winifred Dunn is completing her second continuity for the Robertson-Cole Company, having completed her adaptation of "Mamselle Jo," which will be released as an all star Gasnier special.

Buster Keaton, who is making a series of two-reelers for Joseph M. Schenck, to be released through Associated First National, has completed "The Boat," his third film since the signing of his new contract.

The first showing of "Forever," with Elsie Ferguson and Wallace Reid as co-stars, will be held in the grand ballroom of the Hotel Plaza, Oct. 14. The top will be \$5, the proceeds to go to the Anne Morgan fund.

John S. Robertson, with his company headed by Ann Forrest and David Powell, has returned from France where he has been doing the circus scenes for "Love's Boomerang," the picturization of "Perpetua" by Dion Catthorp.

Raymond Dittmars, the curator of the Bronx Zoological Gardens, spoke on Sunday night at the Capitol Theatre in conjunction with the showing of his picture, "The Four Seasons," which was in the course of preparation for several years.

Senator Penrose will open a private motion picture theatre in his living room, he says, with a showing of "Disraeli." After that, he will attempt to obtain some government films on the parks, and the governmental interests.

A course of photoplay writing will be held on Saturday, afternoons at Washington Square, the center of New York University. There are no special requirements for admittance. The greatest scenario writers of the day will speak, during the course.

The cinema industry is to have a place of honor at the international fair which will be held in Vienna in September. Special buildings have been set aside for this purpose and four district departments arranged. Every phase of the film industry will be illustrated.

The Lys Rouge Film Company of Paris, under the direction of Maurice De Marsan, will soon issue "Le Mechant Homme," with Desjardins and Renee Loryane. The same concern is also shortly releasing a version of "Cinderella" with Simons Sandre and Georges Lannes.

Shirley Mason, who gave up her vacation this summer in order to do everything possible toward meeting the demand for pictures in which she is starred, has finished another photo-play at the Fox Film Corporation's West Coast studios. Already the tireless little Fox star is studying the script for her next picture.

Will Rogers, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Paramount studio in Hollywood by James Cruze. The title of the production has not yet been selected.

Will Rogers in this picture will be seen in the role of a professor. Others in the cast will be Emily Rait, Clarence Burton and John Fox.

Conrad Nagel and Jack Mower have been chosen by Cecil B. DeMille to play the leading male roles in his next special production for Paramount, "Saturday Night," in which Beatrice Joy and Edith Roberts will have the feminine leads. Mr. DeMille, following his usual custom, is now at Santa

Barbara far from the maddening studio crowds, studying the original story and scenario by Jeannie Macpherson.

The Motion Picture Theatre Owners of America have begun a campaign in defense of the motion picture business. Excellent articles have been sent out to members in all parts of the country suggesting that exhibitors induce editors of newspapers to publish them. Such work will go a long way toward correcting the impression that may have been caused by recent events and the publishing of details regarding them.

Mary Pickford and Douglas Fairbanks sailed for Europe the 24th, on the Olympic. The pair contemplate taking a house in Paris, making it their home and headquarters while abroad, taking brief trips to other European capitals. Plans will be made while they are abroad for releasing "Little Lord Fauntleroy" and the "Three Musketeers" in Paris, London and the more important of the principal cities of the European countries.

In a motion picture star popularity contest conducted in Japan, William Farnum, Fox Film Corporation favorite, received the highest number of votes cast for male actors in the silent drama. Among the women favorites in Japanese motion picture houses Pearl White, Fox star, received the second highest number of votes.

DEATHS

MRS. PAINE NEFFLEN, seventy-seven, a prominent actress for years, died last Sunday at the home of her daughter, Mrs. Willard De Lissner, 1054 East 19th Street, Brooklyn, and was interred in Woodlawn Cemetery yesterday.

Mrs. Nefflen, born in Boston, was a resident of Brooklyn twenty-three years. Her husband, who died many years ago, was a well-known artist and mural decorator.

Mrs. Nefflen was for many years the star of the old Amaranth and the Gilbert dramatic societies of Brooklyn. She played leading parts with Robert Hilliard, Richard Mansfield and other noted actors. Her last appearance on the stage was about six years ago in Jack London's play, "The Great Interrogation." Mrs. De Lissner is also a well-known actress.

BILLY MCINTYRE, well known burlesque comedian and son of Jim McIntyre of the team of McIntyre and Heath, died on Sept. 19 at Tucson, Ariz., of tuberculosis. He was 44 years of age at the time of his death. He is survived by a wife as well as his mother and father.

McIntyre was taken ill a year ago last February while with Barney Gerard's "Some Show" and was compelled to leave that company at the Empire Theatre, Hoboken, and went at once to Tucson, where his father had rented a pretty bungalow for him. He remained there until his death. It was thought by his friends in New York that he was improving in health, as he had written a number of letters to that effect.

His burial took place in the family plot at South Hampton, L. I., on Monday.

MRS. CHARLES CALVERT died in London on Thursday, Sept. 22. She was sixty-six years old. Mrs. Calvert was at one time one of the foremost English actresses and had also gained a lot of popularity in America. She came to the United States sixteen years ago to appear in "She Stoops to Conquer." In addition she had also toured with Mary Anderson and with Mrs. Langtry. She had also been in one touring company with Edwin Booth.

She began her career in England at the age of seven with Mr. and Mrs. Charles Kean.

MARIBEL SEYMOUR HOGARTY, actress, died on Thursday, Sept. 22, after a short illness. The services were held Sunday at the Campbell Funeral Church.

LETTER LIST

GENTLEMEN	Mandeville, Geo.	Corine, Miss
Barrett, Patrick	Mokelke, Edw.	Delaney, Tilly
S.	Murphy, Danny	De Jones, Marie
Bates, W. S.	Ormond, Harry	Freed, Lena
Benton, Geo.	Percy, John W.	Georgetown, Miss
Bond, Frank	Shaw, Thos. W.	Garner, Ruth
Slumstock, Al.	Swift, Fred	Gardner, Georgia
Freeman, Lester	Whitfield, Chas.	Harvey, Sadie
Frothingham, A. M.	W.	Howard, Flo
Gill, Chas. L.	Arnell, Lillian	Luker, Mickey
James, Joe	Baker, Jean	Le Roy, Adele
Kubler, Chas.	Bryan, Blanche	Pelletier, Lucille
Keller, Geo.	Bayley, Mrs. E.	Reid, Betty
La Tour, Geo.	Brownell, Mabel	Wainwright, Mrs.
Lalonde, Lew	Rillings, Flo	Wm.
		Warrington, Bab.

VALE TO DIRECT FOR NEW CO.

Travers Vale, the motion picture director, has entered into an agreement with Messrs. Nathan and Semerad, importers and exporters, whereby the latter have agreed to invest \$100,000 in a motion picture corporation, for which Vale will direct all productions. The first picture to be produced will be a motion picture version of "A Pastboard Crown," by Clara Morrisson. They have established offices at 81 Fulton Street, and will open a studio at Fort Lee. The firm of Kendler and Goldstein have been retained as attorneys for the concern.

GOLDWYN DOING FOUR

CULVER CITY, Cal., Sept. 19.—Goldwyn is starting work on four new productions at its studios here. Two of the scenarios are from the pen of Gouverneur Morris.

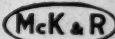


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MUSICIANS AND MANAGERS

(Continued from page 4)

August 11, 1921, and has never been tried or received any notice of any trial, and has never been served with any charges whatsoever; and,

Whereas, Samuel Finkelstein, the duly elected President and a Director of this union, was suspended by the Board of Directors in January, 1921, and his trial had on or about February 4, 1921, and was brought to trial a second time on the same charges on or about March 4, 1921, resulting, as he claims, in his acquittal; and a majority of the Board of Directors of this union thereupon claimed that there was no such acquittal, but that said second trial was a mistrial; and,

Whereas, It is now more than six months since said alleged mistrial and no further trial or notice of trial has been given to said Finkelstein,

Now, Therefore, In fairness to said Dooley, Finkelstein and Mulieri, and in furtherance of the best interests of this union, it is

Resolved by this union, in regular monthly meeting assembled, That the suspension of said Dooley, Finkelstein and Mulieri from their respective offices and as directors be and hereby is declared to be terminated and of no further force or effect; that each and all of them be and hereby are requested to take their seats in the Board of Directors and to resume and exercise all the duties and powers of their several offices; and that each and every Director, officer and agent of the union be and hereby is ordered and

directed to take such steps as may be necessary to permit said Dooley, Finkelstein and Mulieri to exercise their powers and duties as officers and directors of this union.

Resolved, That existing conditions require the annual election of this union to be held on the second Thursday in October, 1921, the date specified in Article III, Section I, of the charter, and that the Secretary be and hereby is directed to advertise said election for such date in The New York Herald and The New York World, two daily newspapers printed and circulated in the city of New York, for at least three weeks previous to such date, at least once each week, as provided in said Article III, Section I.

Further Resolved, That this meeting forthwith elect a member of this union to act as Superintendent of Election at the next annual election of this union, whenever held, who shall have charge of all supervisors, inspectors and tellers thereat, regulate and prescribe the manner in which particular stations at which and hours during which each of said supervisors, inspectors and tellers shall perform his respective duties, and appoint and prescribe the duties of said assistants as he may deem necessary to assist in the conduct of said election and in the count of the ballots cast thereat, each of which assistants shall receive \$10 for his services, but said Superintendent shall serve without pay.

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SHOW REVIEWS

INA CLAIRE SCORES
IN NEW FRENCH FARCE
AT THE RITZ

"BLUEBEARD'S EIGHTH WIFE," a comedy in four acts from the French of Alfred Savoir. Adapted by Charlton Andrews and produced at the Ritz Theatre Monday night, September 19th, by William Harris, Jr.

CAST

The Marquis de Briac... Ernest Stallard
Lucienne... Anne Meredith
John Brandon... Edmund Breese
Monna... Miss Ina Claire
Albert de Marceau... Barry Baxter
Mlle. George... Miss Leonore Harris
M. Kay... Jules Epailly
A Secretary... Philip Tonge

With his new play at the Ritz, Mr. Harris, who has sponsored such plays as "Abraham Lincoln" and "The Yellow Jacket," joined the ranks of the bedroom farce producers, bestowing on the comedy all the meticulous care with which he is accustomed to stage his serious veined plays. Alas, audiences nowadays fail to blush at the sight of a bed, pajamas or negligee, and as to the play itself no protests would be lodged if it was a little more risqué and moved forward at a much faster tempo. The chief of police in New Haven objected to the show, but then he had his own particular reasons and a different point of view than the average New Yorker. Of course, it was not a nice thing for Bluebeard's eighth wife to do—get a man drunk, force him into a pair of pajamas and throw him on her bed and getting in beside him when she hears her husband coming—all this to teach friend husband a lesson. It is nowhere near as terrible as it sounds, and when done in a clever manner by skillful players it really doesn't seem so naughty, but supplies considerable amusement. And, again, it's only a play after all, and we must make allowances for that.

The tale itself is related with considerable pep. A needy French aristocrat marries an American millionaire for the money she can get out of him, and then to punish him for the commercial-like manner in which he has wooed her she holds him at arm's length until almost the end of the play. Of course, the sweet little wife really loves her husband and had to resort to some sort of trick to wake him up. The situations, as may be surmised, offer many opportunities and temptations to a playwright to supply all kinds of thrills without jumping over the conventional line of demarcation. The adaptation was made by the author of "Ladies' Night," which means nothing was overlooked to make the farce amusing and entertaining.

Ina Claire had the leading feminine role and carried off the honors of the acting. She was quite irresistible, graceful and performed in an intelligent manner, with just enough reserve that fitted well the part of a cultured woman. The role of the husband was played by Claude King, and managed to get along somehow. Barry Baxter did unusually well as the youthful lover whom the eighth wife used in her scheme enacted in her boudoir. Edmund Breese, as the typical American business man not always truthfully portrayed in magazine pages, did fairly well, though one would more readily have taken him for a theatrical member of the Lambs rather than a captain of industry. Others in the cast did very well and Mr. Harris has spared nothing to give the play an elaborate and handsome staging.

Altogether it is one of those French farces that is not as bad as is generally supposed and supplies some genuine comedy that is not too risqué yet moves along with speed combined with humor. A. H. Woods has a strong competitor in one of his special lines of endeavor in the person of William Harris, Jr., who seems to be quite serious about his comedies.

Fid Gordon, formerly with Eva Shirley, will open on the Keith time in a new act next week.

"BLOOD AND SAND"
WITH OTIS SKINNER
AT THE EMPIRE

"BLOOD AND SAND," a drama in four acts, by Tom Cushing, founded on the novel by Blasco Ibanez, presented by Charles Frohman, Inc., at the Empire Theatre, Tuesday evening, September 20, 1921.

CAST

Garabato... John Rogers
A Room Attendant... Edward Norris
Dr. Ruiz... Louis Calvert
Alvarez... F. D. Dalton
Juan Gallardo... Otis Skinner
Don Jose... William Lorenz
Antonio... Guy Nichols
Encarnacion... Octavia Kenmore
Senora Josefina... Eleanor Seybolt
Rosario... Madeline Delmar
Juanillo... Fred Verdi
Pepe... Martin Broder
Dona Sol... Catherine Calvert
El Nacional... Romaine Callender
Marques de Miura... Charles N. Greene
Condesa de Torrealta... Shirley Gale
Dona Sarasate... Cornelia Otis Skinner
Monsenor... Claude Goured
Don Ernesto... James Church
Dona Luisa... Juanita Viscaya
Dona Emilia... Genevieve Delaro
A Servant... Robert Brinton
Pedro... Victor Hammond
Senora Angustias... Clara T. Brady
Mariana... Devah Morel

As a novel, "Blood and Sand," by Blasco Ibanez has been widely read. As a dramatic production, it forms more of a series of pictures and scenes for its featured actor, Otis Skinner, than one constructed to hold tense interest from the start to the finish of the play. Tom Cushing did the stage version of the novel, and did it remarkably well.

The story deals with the rise and fall of a Spanish toreador, who ceased paying any attention to his home and to his wife, for the love of the fascinating vampire of the play, Dona Sol, played by Catherine Calvert, who loved him while he was on his pedestal, but tired after a few weeks. The first act shows Skinner as Juan Galardo, in all his glory, at the height of his popularity, in his hotel rooms in Madrid. Here, his vanity, superstitions, and the story of his sudden rise from the gutter are brought forth. The next scene shows his introduction to the sphere over which Dona Sol reigns, contrasting his lack of breeding with those around him. A scene follows showing him at his home in Andalusia, where he is recovering from a wound received in the bull ring, and where he is also trying to escape from the spell of Dona Sol, and remain true to his wife, who continues to worship him. He feels that he is losing his power to fight as before, and that it is due to her. He is also losing his popularity with the public. In the next scene he is again trying to hold the love of his mistress, but Dona Sol cast him off heartlessly.

The last scene is shown after he has received a call for a fight, which is also his last fight, for he is gored to death by the bull. A woman kneels by him, praying, caressing him, whom he thinks is Dona Sol, but who is his wife. She does not deceive him, and he dies with the impression that Dona Sol returned to him at the end.

Skinner gives an excellent portrayal to the toreador, showing the temperamental affectations and picturesque actions generally accorded to the toreador. The piece is finely staged and costumed. Catherine Calvert, Madeleine Delmar, Cornelia Otis Skinner, the star's daughter, and others did well with their roles.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Columbia, New York, 26-Oct. 1; Casino, Brooklyn, 3-8.
 Abe Reynolds Revue—Gayety, Toronto, Ont., 26-Oct. 1; Gayety, Montreal, Can., 3-8.
 A Whirl of Gayety—Gayety, St. Louis, 26-Oct. 1; Star & Garter, Chicago, 3-8.
 Billy Watson Show—Empire, Providence, 26-Oct. 1; Casino, Boston, 3-8.
 Big Jamboree—Hyperion, New Haven, Conn., 26-Oct. 1; Miner's Bronx, New York, 3-8.
 Bits of Broadway—Hurtig & Semon's, New York, 26-Oct. 1; Empire, Brooklyn, 3-8.
 Bon Ton Girls—Empire, Albany, 26-Oct. 1; Gayety, Boston, 3-8.
 Big Wonder Show—Empire, Newark, 26-Oct. 1; Casino, Philadelphia, 3-8.
 Cuddle Up—Star, Cleveland, 26-Oct. 1; Empire, Toledo, 3-8.
 Dave Marion Show—Lyric, Dayton, O., 26-Oct. 1; Olympic, Cincinnati, 3-8.
 Frank Binney Revue—Gayety, Boston, 26-Oct. 1; Grand, Hartford, Conn., 3-8.
 Flashlights of 1922—Palace, Baltimore, 26-Oct. 1; Gayety, Washington, 3-8.
 Follies of the Day—Gayety, Washington, 26-Oct. 1; Gayety, Pittsburgh, 3-8.
 Folly Town—Gayety, Omaha, 26-Oct. 1; Gayety, Kansas City, 3-8.
 Greenwich Village Revue—Orpheum, Paterson, 26-Oct. 1; Majestic, Jersey City, 3-8.
 Garden of Frolies—Open, 26-Oct. 1; Gayety, St. Louis, 3-8.
 Girls de Looks—Star and Garter, Chicago, 26-Oct. 1; Gayety, Detroit, 3-8.
 Harvest Time—Grand, Hartford, Conn., 26-Oct. 1; Hyperion, New Haven, 3-8.
 Hello, 1922—Gayety, Rochester, 26-Oct. 1; Bastable, Syracuse, 3-5; Colonial, Utica, 6-8.
 Jingle Jangle—Casino, Philadelphia, 26-Oct. 1; Hurtig & Semon's, New York, 3-8.
 Jack Singer's Big Show—Park, Youngstown, O., 26-28; Grand, Akron, 29-Oct. 1; Star, Cleveland, 3-8.
 Knick Knacks—Olympic, Cincinnati, 26-Oct. 1; Columbia, Chicago, 3-8.
 Keep Smiling—Gayety, Buffalo, 26-Oct. 1; Gayety, Rochester, 3-8.
 Lew Kelly Shows—Open, 26-Oct. 1; Palace, Baltimore, 3-8.
 Mollie Williams Show—Columbia, Chicago, 26-Oct. 1; open, 3-8; Gayety, Omaha, 10-15.
 Mads of America—Open, 26-Oct. 1; Gayety, Omaha, 3-8.
 Odds and Ends—Gayety, Detroit, 26-Oct. 1; Gayety, Toronto, Ont., 3-8.
 Peek-a-Boo—Empire, Brooklyn, 26-Oct. 1; Empire, Newark, 3-8.
 Rose Sydel's London Belles—Majestic, Jersey City, N. J., 26-Oct. 1; Perth Amboy, 3; Plainfield, 4; Stamford, Conn., 5; Park, Bridgeport, 6-8.
 Strolling Players—Perth Amboy, 26; Plainfield, 27; Stamford, Conn., 28; Park, Bridgeport, 29-Oct. 1; Empire, Providence, 3-8.
 Step Lively Girls—Casino, Brooklyn, 26-Oct. 1; open, 3-8; Palace, Baltimore, 10-15.
 Sam Howe's New Show—Gayety, Pittsburgh, 26-Oct. 1; Park, Youngstown, O., 3-5; Grand, Akron, 6-8.
 Sporting Widows—Gayety, Kansas City, 26-Oct. 1; open, 3-8; Gayety, St. Louis, 10-15.
 Sugar Plums—Colonial, Utica, 29-Oct. 1; Empire, Albany, 3-8.
 Twinkle Toes—Miner's, Bronx, New York, 26-Oct. 1; Orpheum, Paterson, 3-8.
 Town Scandals—Gayety, Montreal, Can., 26-Oct. 1; Gayety, Buffalo, 3-8.
 Tit-for-Tat—Casino, Boston, 26-Oct. 1; Columbia, New York, 3-8.
 World of Frolies—Empire, Toledo, O., 26-Oct. 1; Lyric, Dayton, 3-8.

AMERICAN CIRCUIT

All Jazz Revue—Avenue, Detroit, 26-Oct. 1; Englewood, Chicago, 3-8.
 Baby Bears—Englewood, Chicago, 26-Oct. 1; Garrick, St. Louis, 3-8.
 Bathing Beauties—Gayety, Minneapolis, 25-Oct. 1; Liberty, St. Paul, 3-8.
 Beauty Revue—Star, Brooklyn, 26-Oct. 1; Empire, Hoboken, 3-8.
 Broadway Scandals—Binghamton, 27-28; Norwich, N. Y., 29; Oswego, Oct. 10; Academy, Buffalo, 3-8.
 Chick Chick—Capitol, Washington, 26-Oct. 1; Peoples, Philadelphia, 3-8.
 Cabaret Girls—Peoples, Philadelphia, 26-Oct. 1; Allentown, 3; Easton, 4; Reading, 5; Trenton, 7-8.
 Dixon's Big Revue—Howard, Boston, 26-Oct. 1; open, 3-5; Academy, Fall River, 6-8.
 French Frolies—Open, 26-Oct. 1; Gayety, Minneapolis, 3-8.
 Follies of New York—Century, Kansas City, 26-Oct. 1; open, 3-8; Gayety, Minneapolis, 10-15.
 Grown-Up Babies—Plaza, Springfield, 26-Oct. 1; Howard, Boston, 3-8.
 Girls From Joyland—Academy, Buffalo, 26-Oct. 1; Avenue, Detroit, 3-8.
 Harum Scarum—Gayety, Baltimore, 26-Oct. 1; Capitol, Washington, 3-8.
 Hurley Burley—Reading, 27-28; Trenton, 29, 30-Oct. 1; Olympic, New York, 3-8.
 Jazz Babies—Cohen's, Newburg, N. Y., 26-28; Cohen's, Poughkeepsie, 29-Oct. 1; Plaza, Springfield, 3-8.
 Lid Lifters—Garrick, St. Louis, 26-Oct. 1; Century, Kansas City, 3-8.
 Little Bo Peep—Park, Indianapolis, 26-Oct. 1; Gayety, Louisville, 3-8.

Lena Daley and Her Kandy Kids—Lyceum, Columbus, O., 26-Oct. 1; Empire, Cleveland, 3-8.
 Mischief Makers—Gayety, Milwaukee, 26-Oct. 1; Haymarket, Chicago, 3-8.
 Monte Carlo Girls—Haymarket, Chicago, 26-Oct. 1; Park, Indianapolis, 3-8.
 Miss New York, Jr.—Empress, Cincinnati, 26-Oct. 1; Lyceum, Columbus, 3-8.
 Parisian Flirts—Open, 26-28; Academy, Fall River, Mass., 29-Oct. 1; Gayety, Brooklyn, 3-8.
 Passing Review—Gayety, Brooklyn, 26-Oct. 1; Bijou, Philadelphia, 3-8.
 Pace Makers—Bijou, Philadelphia, 26-Oct. 1; open, 3-4-5; Academy, Scranton, 6-7-8.
 Pell Mell—Sussex, 28; Asbury Park, 29-Oct. 1; Kingston, 3; Amsterdam, 4; Gloversville, 5; Schenectady, 6-7-8.
 Puss-Puss—Penn Circuit, 26-Oct. 1; Gayety, Baltimore, 3-8.
 Record Breakers—Liberty, St. Paul, 26-Oct. 1; Gayety, Milwaukee, 3-8.
 Some Show—Gloversville, 28; Schenectady, 29-Oct. 1; Elmira, 3; Binghamton, 4-5; Geneva, 6; Oswego, 8.
 Sweet Sweetie Girls—Empire, Cleveland, 26-Oct. 1; Academy, Pittsburgh, 3-8.
 Social Follies—Olympic, New York, 26-Oct. 1; Star, Brooklyn, 3-8.
 Ting-a-Ling—Academy, Pittsburgh, 26-Oct. 1; Penn Circuit, 3-8.
 Whirl of Girls—Empire, Hoboken, 26-Oct. 1; Cohen's, Newburg, 3-5; Cohen's Poughkeepsie, 6-8.
 Whirl of Mirth—Gayety, Louisville, 26-Oct. 1; Empress, Cincinnati, 3-8.

TO BAR OBJECTIONABLE FILMS

Aroused by the slump in motion picture attendance that has followed the Arbuckle case, the Motion Picture Theatre Owners of America yesterday issued a statement binding themselves to exhibit no films "containing elements of indecency or objectionable matter of any kind, or the exploiting of any individual enveloped in scandal." The immediate cause of the statement is believed to have been the recent re-release of motion pictures in which Virginia Rappe figured.

The statement of the theatre men's organization, signed by Sydney S. Cohen, its president, was in part as follows:

"Exhibitors have nothing to do with the production of pictures. Under contract provisions, unknown in any other avenue of trade, we contract for and pay in part for pictures before any direct move is made for the production of same. We are not consulted in what may be injected into the picture, or the character or kind of participants in the cast.

"We feel that, because of the elements referred to, the tragic death of an actress amid conditions of the most revolting kind, through no fault of the theatre owners whatever, we have been made the principal sufferers. We cannot under such circumstances permit conditions of this kind. These bring to us public condemnation and reproach, and so affect our affairs as to actually threaten the existence of our business we labored so hard to bring to its present commanding position. We have natural hazards enough without creating artificial ones."

BETSY ROSS SUES FOR \$25,000

Miss Betsy Ross, motion picture actress, last week filed a suit for \$25,000 damages against Cyril A. Carroll, well-known man-about-town and athlete, son of the late John F. Carroll, once leader of Tammany Hall, who was recently suspended from the New York Athletic Club on the charge of boisterousness, taking liquor into the club, and other violations of the club's rules.

Only the summons in the action was filed in the County Clerk's office, but the action is said to have risen from injuries alleged to have been inflicted upon Miss Ross by Carroll while in a party some time ago.

"LIKE A KING" FOR 39TH ST.

Another play was added yesterday to the list of openings for next Monday night. It is Adolph Klauher's production of "Like a King." John Hunter Booth's new comedy, and it is scheduled to make its appearance at the Thirty-ninth Street Theatre.

The cast includes James Gleason, Ann Harding, Hale Norcross, Frances Howard and Dodson Mitchell.

"THE WHIRL OF GIRLS" AT THE STAR IS FAST, CLEVER AND FUNNY

"A Whirl of Girls," featuring Don Clark and Arthur Mayer in the best show that William S. Campbell has ever shown on the American Circuit, was at the Star last week. Although the show had been working but two weeks, it was running along at express speed. The book is by Don Clark and James Madison and the entire production, which is in two acts and eight scenes, was staged by Clark. It is one of the best comedy shows that Clark has put on in recent years.

Don Clark, as everyone knows, is a straight man. He is also a light comedian and ranks, according to those who know, at the top and with the best in his line what Clark does not know about burlesque isn't worth bothering with. To one who makes a close study of a burlesque show a straight man is one of the most essential things to a show; he is the fellow who makes the comedian funny and keeps the speed of the performance going. This tells the story of Don Clark, who is just as clever as ever, working the same and giving the patrons of burlesque the kind of entertainment they want. Clark has gained a little weight this Summer and if anything looks younger than we have seen him in years. He is an artist of ability in his line and his work is enjoyable.

Arthur Mayer is the featured comedian. While we have had a good deal of respect for this young man's work in the past as a "Dutch" comedian we can honestly say that we have never seen him work as he does in this show. He works easy and puts his material over with more of a punch and seems more at home in the show than in others we have seen him in. His dialect and mannerisms fit in with his character and he uses a dandy makeup.

George Bartlett after a season away from burlesque has returned and is the second comedian. Bartlett is doing "Hebrew" and does it well. He, too, is a hard worker and gets more than many others do out of this role. He is funny and works well alongside of Mayer. These two comedians work like new men with Clark "feeding" them.

Frank Kramer, a neat-appearing juvenile, was in a number of the scenes and did very well with his lines, but stood out when it came to singing. He has several numbers in the show and never failed to get encores with each.

Joe Yule, who doubles as actor and property man, was one of the hits of the show and his "nances" and "stammering" parts. This young man could easily get with a show as a comedian, the manner in which he offers himself with this show.

Chas. Diaz is doing the characters and does very well in the several he portrays.

Connie Lehr Fuller after a few years' absence from this class of show, is found this season as prima donna. Miss Fuller looks fine, her voice is in good condition and all her numbers were rendered cleverly. She is a stately looking person, with a well-formed figure which she displayed on one occasion in a black union suit. She reads lines like an old timer and her costumes were beautiful.

Little bobbed-haired Mary MacPherson is the soubrette. Mary fits in just right in this show. She is a corking good soubrette who can put a number over and at the same time dance. She injects a lot of "pep" in her work, both in the bits and numbers. Miss MacPherson has some wardrobe this season; it is classy and in fact prettier than any she has shown in the past.

Frankie Dale and Florence Drake are two ingenues with the show. Both are pleasing looking young ladies, who are willing workers and do all they can to help things along. Both Miss Dale and Miss Drake have several numbers during the performance that they put over very well. They are prettily costumed.

Clark has staked a lot of good bits that he has blended well. The "Give it to me now" bit done by Mayer, Bartlett, Yule and Miss MacPherson got good results.

Kramer in a specialty singing "Somebody's Mother" went big and was called upon to sing several encores.

The "Milwaukee" bit proved a laughing success as it was offered by Clark, Mayer, Bartlett, Diaz, Yule and the Misses Drake and Dale.

The "Oil Stock" bit offered plenty of comedy as Clark, Mayer and Bartlett did it. There is fine material in this bit and when it comes to the agreement part of it there are few who can handle it as this man Clark does. Mayer also made a corking good speech here. He used find material and put it over.

There is a dandy "race track" scene in the show in which all the principals take part. Clark, Mayer and Bartlett working up a lot of comedy.

The "Scotch" bit was in, with Clark, Mayer, Bartlett and Miss Fuller doing it.

The "melody" and "jazz" number was a success, Kramer and Miss Dale offering it.

The "A Whirl of Girls" is a fine comedy, presented by a good company, and was appreciated by a good-sized house at the Star last Thursday night. It has a good looking chorus, pretty costumes and scenery that does credit to the circuit.

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Next Week—AL REEVES SHOW

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DUBUQUE, IOWA
Majestic Theatre—Fagg & White—E. J. Moore & Co.—The Camerons—Stone & Hayes—Jack Gregory & Co.

DAVENPORT
Columbia (First Half)—Hugh Johnston—Carlisle & Lamm—Fred V. Bowers Revue—Coley & Jaxon—Brownson & Edwards. (Last Half)—Willie Hale & Bro.—Fagg & White—McGrath & Deeds—Corinne & Co.—Milt Collins—Four Camerons.

DECATUR
Empress (First Half)—Palermo's Canines—Jimmy Fox & Co.—Jack George Duo—Billy Lightelle & Girls—Jo Jo Harrison—"Smiles." (Last Half)—Swan & Swan—Lee & Cranston—Momi Kalam—Kellam & O'Dare—Bally Hoo Trio.

EAST ST. LOUIS, ILL.
Ferbbers Theatre (First Half)—Kale & Indetta—Howard & Fields—Benny Harrison & Co.—Japanese Revue. (Last Half)—Flanders & Butler—Martha Hamilton & Co.—Zelaya—Come See Come Saw.

EVANSVILLE
New Grand Rodero & Marconi—Great Howard Melo Danse—Melville & Rule—Marlette's Marionettes—Terre Haute & Evansville Split.

FT. SMITH, ARK.
Jole (Last Half)—Sullivan & Mack—Nelson & Bailey—Jack Kennedy Co.—Swor Brothers—Three Alex.

GALESBURG
Orpheum (First Half)—Van Horn & Inez—John Geiger—Roberts & Clark Co. (Last Half)—Three Moran Sisters—Bensee & Baird—Tillyou & Rogers.

GRAND ISLAND, NEB.
Majestic (Last Half)—Moran & Bertram—T. Nelson Downs—Florida Four.

JOLIET
Orpheum (First Half)—Carl McCullough—Willie Hale & Brother. (Last Half)—Frank & Milt Britton—Billy Doss Revue.

KANSAS CITY, MO.
Globe (First Half)—Orville Stamm—Mac Gowan & Knox—Four Lunds—Al Abbott—Hanson & Burton Sisters. (Last Half)—Arthur & Henriette—Mitchell & Markham—Three Buddies—King & Hackley—Cozy Revue.

LINCOLN, NEBR.
Liberty (First Half)—The Brightons—Cleo & Thomas—Bell & Belgrave—Nelson & Madison—Hawaiian Novelty Five. (Last Half)—Claymo—Hollins Sisters—Down Yonder—Craig & Catto.

MADISON
Orpheum (First Half)—Duval & Little—Jack Osterman. (Last Half)—Fern & Maree—Jos. L. Browning—Leo Zarrell & Co.

OTTAWA, CANADA
Gayety (Sunday)—Van Horn & Inez—John Geiger—Roberts & Clark Co.—Hufford & Craven—Willie Hale & Brother.

OKLAHOMA CITY, OKLAHOMA
Orpheum (First Half)—Riverside Three—Nelson & Bailey—Harry Hayward & Co.—Barnes & Worsley—Rosa King Trio.

OMAHA, NEBR.
Empress (First Half)—Hollins Sisters—Down Yonder—Craig & Catto. (Last Half)—Delbridge & Greuner—Ruffles—Marston and Manley.

PEORIA, ILL.
Orpheum (First Half)—Follis & Le Roy—McGrath & Deeds—Billy Doss Revue—Milt Collins—Joe Thomas Sax-O-Tette. (Last Half)—Tyler & St. Clair—Francis & Kennedy—Hal Johnson & Co.—Langton, Smith & Langton—Billy Lightelle Revue.

QUINCY
Orpheum (First Half)—Three Moran Sisters—Bensee & Baird—Tillyou & Rogers. (Last Half)—Van Horn & Inez—John Geiger—Roberts & Clark Co.

ELGIN
Rialto (First Half)—Si Jenks. (Last Half)—Knapp & Cornalla.

RACINE, WIS.
Rialto Theatre (First Half)—Kinzo—Van & Vernon—Crandell's Circus. (Last Half)—Goetz & Duffy—New Leader—Ed Morton—Hugh Herbert & Co.

ROCKFORD
Palace (First Half)—Fern & Maree—Jos. L. Browning—Leo Zarrell & Co. (Last Half)—Duval & Little—Jack Osterman.

SIOUX FALLS, S. D.
Orpheum (First Half)—Delbridge and Greuner—Ruffles—Marston and Manley—Fillis Family. (Last Half)—Benington and Scott—Valyda—Maude Ellet & Co.

ST. JOE, MO.
Crystal (First Half)—Arthur & Henriette—Mitchell & Markham—Three Buddies—King & Hackley—Cozy Revue. (Last Half)—The Brightons—Cleo and Thomas—Bell and Belgrade—Nelson and Madison—Hawaiian Novelty Five.

ST. LOUIS, MO.
Columbia Theatre (First Half)—Wopat—Nifty Trio—Walmesley & Keating—Current of Fun. (Last Half)—Mauren Englin—Male & Indetta—Dunley & Merrill.

Grand-Zemater & Smith—Warner & Cole—Harry Berry & Miss—The Avondos—Hill's Society Circus—Saxton & Farrell—Geo. Morton—5 Avalons.

SPRINGFIELD
Majestic (First Half)—Swan & Swan—Flanders & Butler—A Touch in Time—Coscia & Verdi—Kellam & O'Dare—Keno, Keyes & Melrose. (Last Half)—Palermo's Canines—Jack George Duo—Jo Jo Harrison—Jimmy Fox & Co.—Miller & Stanley.

SIOUX FALLS
Orpheum (First Half)—Jean Barrios—Prelle—Norton & Nicholson—Kittner & Beane—Santos & Hayes Revue. (Last Half)—Ben Beyer—Ona Munson & Co.—Stone & Hayes—Nihla.

SOUTH BEND
Orpheum (First Half)—Cliff Bailey Duo—Flo & Ollie Walters—The Minstrel Monarchs—Dolly Kay & Co.—Whitfield & Ireland. (Last Half)—Chamberlain & Earle.

TULSA, OKLA.
Orpheum (Last Half)—Le Roy & Mabel Hartt—Harry Hayward & Co.—Riverside Three—Barnes & Worsley—Rosa King Trio.

TOPEKA, KANS.
Novelty (First Half)—Lind Brothers—Marian Gibney—Billy Miller & Co.—Florida Four—Bander La Velle Troupe. (Last Half)—Orville Stamm—MacGowan and Knox—Four Lunds—Al Abbott—Hanson & Burton Sisters.

WATERLOO, IA.
Majestic Theatre (First Half)—Claymo—Bertram & Monroe—John West—Merians Dogs. (Last Half)—Frank & Gracia Demont—Mildred Millard—Jack Gregory & Co.—E. J. Moore & Co.

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State (First Half)—Prevost & Golet—Gladys Kelton—Brennan & Wynne—Mallon & Case—Chapelle Stenette & Co.—Ash & Hyams—Dance Creations. (Second Half)—Burrell Bros.—Harry Bentell—Chick & Tiny Harvey—Grace Cameron & Co.—Buzzin' Around—Thos. P. Dunne—Girle and Her Cyclone.

American (First Half)—Polly & Daisy Wilson—Wright & Gaynor—Joe & Mattie Ross—Jimmy Dunn—Gaylord & Langton—Melroy Sisters—Mack & Maybelle—Dobbs & Watkins. (Second Half)—Gladys Kelton—Lillian Ryan & Co.—Cumby & Brown—Ethel Gilmore & Co.—Gene & Minette—Foley & O'Neill—Lockhardt & Laddie.

Victoria (First Half)—Brown's Dogs—Fields & Fink—La Follette & Co.—Foley & O'Neill. (Second Half)—Bett's Seals—Monte & Lyons—Colini's Dancers—Weber & Elliott.

Lincoln Square (First Half)—Four Sevillas—Harry Bentell—Al. Lester & Co.—Weber & Elliott. (Second Half)—Cosler & Beasley Twins—Johnny Dove—Princess Ling May & Co.—Hall & West.

Greeley Square (First Half)—West & Van Sien—Lillian Ryan & Co.—Wm. Morris & Co.—Hall & West—Rice & Elmer. (Second Half)—Prevost & Golet—Melroy Sisters—Al. Lester & Co.—Dobbs & Watkins—Fred La Reine & Co.

Delancey Street (First Half)—Harry & Lola Stevens—Joseph Byron Totten & Co.—Guy Bartlett Trio—Emil Subers. (Second Half)—Norton & Wilson—Wm. Morris & Co.—Rule & O'Brien—Nora Jane & Co.

National (First Half)—Ergotti & Herman—Al. Carpe—Martin & Courtney—Rule & O'Brien—Fred La Reine & Co. (Second Half)—Woelford & Brigart—Brennan & Wynne—La Folette & Co.—Arthur Deagon—Daisy & Billy Wilson.

Orpheum (First Half)—Lawrence Bros. & Thelma—Challis & Lambert—Princess Ling May & Co.—Monte & Lyons. (Second Half)—Brown's Dogs—Driscoll, Long & Hughes—Rilla Willard & Co.—Lambert & Fish.

Boulevard (First Half)—Lockhardt & Laddie—Gene & Minette—Rilla Willard & Co.—Arthur Deagon—Tollman Revue. (Second Half)—West & Van Sien—Joe & Mattie Ross—Martin & Courtney—Fields & Fink—Alvin & Remy.

Avenue B (First Half)—Bett's Seals—Phil Davis—Taylor & Francis—Jack Martin Trio. (Second Half)—Martindale & Young—Riley, Feeley & Riley—Rucker & Winifred—4 Sevillas.

BROOKLYN
Metropolitan (First Half)—Nora Jane & Co.—Ahearn & Patterson—Chick & Tiny Harvey—Buzzin' Around. (Second Half)—Wheeler Trio—Mack & Maybelle—Morris & Shaw—Tallman Revue.

Fulton (First Half)—Snell & Vernon—Cumby & Brown—Fox & Kelly—Driscoll, Long & Hughes. (Second Half)—Al. Carpe—Joseph Byron Totten & Co.—McCormack & Winehill—Grazer & Lawlor.

Palace (First Half)—Wheeler Trio—Martindale & Young—Rucker & Winifred—Kish Sisters—Challis & Lambert—Adrian—Dance Creations.

Warwick (First Half)—O'Neill & Hill—Geo. and Lily Garden—Debutante Revue—Riley, Feeley & Riley—Dancing Hagers. (Second Half)—Harry La Vail & Sisters—Florence Perry—The Bride Girl—Taylor & Francis.

BALTIMORE
Herman & Engel—Lalng & Green—Van & Carrie Avery—Frank Terry—Pot Pourri Dance Revue.

BOSTON
(First Half)—Stanley & Elva—McIntyre & Halcomb—Fiske & Fallon—Business Is Business—Race & Edge—Lightning Six. (Second Half)—Hashi & Osai—Adams & Robinson—De Lea & Orma—Chase & La Tour—Wilson & McAvoy—Jackson Taylor & Co.

HAMILTON, CANADA
(First Half)—Kid's Dogs—McMahon Sisters—A Week from Today—Freddie, Silvers & Fuller—McConnell & Austin. (Second Half)—Montambo & Nap—Wardell & La Coste—Kibel & Kane—Jack Goldie—Rose Revue.

FALL RIVER
(First Half)—Hashi & Osai—De Lea & Orma—Chase & La Tour—Wilson & McAvoy—Jackson Taylor & Co. (Second Half)—Stanley & Elva—Fiske & Fallon—Business Is Business—Race & Edge—Lightning Six.

SPRINGFIELD
(First Half)—Norman & Jeanette—Patrice & Sullivan—Bond, Berry & Co.—Eddie Cassidy—4 Jacks and a Queen. (Second Half)—Jean & Valjean—Lillian Boardman—Put and Take—Jimmy Lyons—The McIntyres.

LONDON, CANADA
(First Half)—The Pennards—Johnson Bros. & Johnson—May & Hill. (Second Half)—Three Kenna Sisters—Wm. Dick—Fred Lindsay & Co.

MONTREAL, CANADA
Wonder Seal—Boyd & King—Timely Revue—Weston & Eline—Brower Trio.

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HOLYOKE
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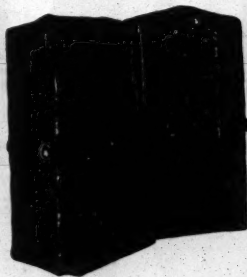
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